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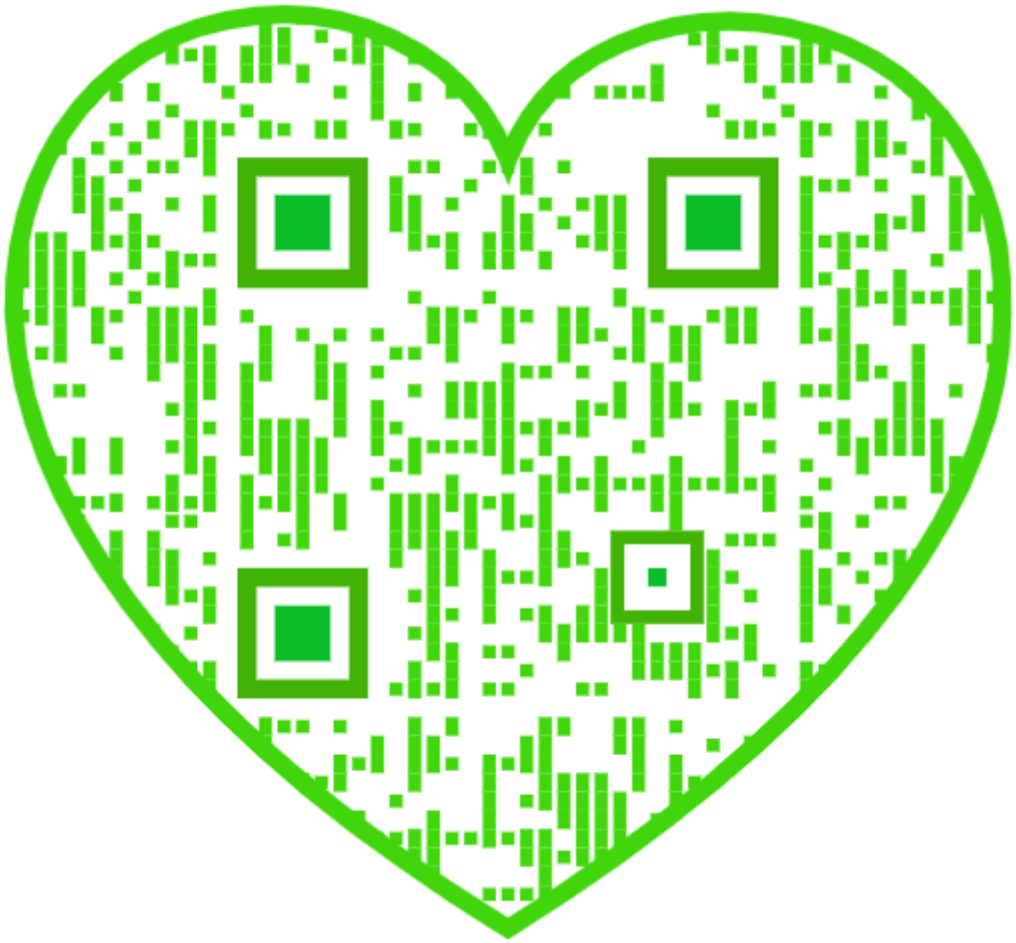

POINTS

ON

DRESS CUTTING AND FITTING,

EMBRACING THE LATEST IDEAS CARRIED OUT IN THE LEADING EMPORIUMS OF FASHION OF PARIS, LONDON, AND NEW YORK.

TO WHICH IS APPENDED AN

ORIGINAL, COMPLETE, AND SIMPLIFIED SYSTEM OF DRESS CUTTING,

EMBODYING ALL THE POINTS.

BY

G. M. GREENWOOD.

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INTRODUCTORY.

THE present work was suggested during a number of seasons given to teaching Points on Cutting and Fitting. At the solicitation of leading dressmakers who constituted my patrons, and in order to reach a more universal patronage, I undertook the work. As the book advanced, the plan unfolded itself, presenting new features, offering attractions of additional value. Special study has been given to a clear and concise presentation of the French bias, the beauties of which are so thoroughly appreciated, notwithstanding the method has been so imperfectly understood.

The more the subject was considered, the more was it recognized that a treatise on dress, combining with the points a system of cutting free from all complications, scalings, and chartings — one that would be self-instructing and take the beginner step by step until the perfect draft was completed; nor end there, but continue to the point where the professional cutter would find value in its teachings — would be to accomplish a work for which a demand has long existed.

Again, the question of space arose, for such a work to be successful must be concise. This called for hours of unremitting labor spent in selecting and condensing that which appeared to have the greatest value. How far I have been successful the public will judge.

On the subjects of Color — its Bearing on Dress, Complexion, Line and Proportion, Ornamentation and Material — my labors have been almost entirely those of a compiler. The works of a very large number of writers have been consulted. Of these, Charles Blanc-Planché, W. W. Story, Chevreuil, and Haneis have been largely drawn upon.

G. M. GREENWOOD.

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ART IN DRESS.

STANDING a short time ago in a fashionable quarter of a great city, I beheld workmen demolishing a building that had been erected as a palace a few years ago, in order to make room for what was to be a palace of to-day. The incident seemed to present an epitome of the world of to-day: what changes we are undergoing; how man is forever pursued by the spirit of unrest. In every city, town, and hamlet the old is giving way to the new. The luxuries of the past are the commonplaces of the present. Wealth and art are taking giant strides, and wealth is a means of art. Into every home, into every life, art enters more fully than it did a decade ago. And as the homes of a people exhibit cultivated taste, so too will the raiment they wear; the refinement found in the one reflects itself in the other.

That the development of art in dress has kept pace with the advance of art in other fields, there can be no question. The wonderfully ingenious fabrics that adorn the windows and counters of our great stores are evidences of the demand created by the inventive modiste and the votaries of fashion who do homage to her skill. For these, the looms of the world are kept weaving, the art brains kept designing; each season sees the birth of new fashions, and putting away of the old. For these, earth gives up her store, science surrenders her learning, and man his strength and skill. And the web is woven finer, and the color richer, fairer; while from the ponderous loom the filmy fabric falls into skilled hands, whose artistic touch gives poetry to drapery that captivates

until a season ends and newer fashions come. And this brings with it the thought that, as of the making of books, so of the making of dresses, there is no end. Would that the comparison might end here, and I could say that the dresses are all good, — but candor forces the confession that the analogy can be carried farther, though I shall not pursue it.

Dress voices the wearer; we read character by it. If disregarded, it speaks of neglect. We form an opinion of the rank or station, taste and prejudices, of the wearer by it. Unfortunate the woman whose attire misleads us in this. The fault is not alone her dressmaker's; for should not she know whether the style is becoming or otherwise, the color ill-suited, the line, the drapery, and all that goes to make attire attractive, an offence to art and good taste? With such a variety of fabric, such a world of color, such a latitude of styles from which to select, the women of our day have no excuse to offer for the unending display of tastelessly gotten-up garments that are daily seen upon our promenades.

Let us suppose that by some preconcerted movement every woman in our land having a garment to purchase should, on some given day, start out and make their purchases with this one object as a rule before them: each one to study what material, color, and style became her best. What a parterre of loveliness! What a revelation! What order out of chaos! It remains with the individual to do her part, without any pre-arranged plan.

FASHION.

If the definition of Fashion was asked, it might be answered: Fashion is the expression of a desire to reach the beautiful; and however far short it may fall of reaching its aim, yet the tribute to beauty remains. "Fashion," writes Oscar Wilde, "rests upon folly. Art rests upon law. Fashion is ephemeral. Art is eternal. A fashion is merely a form of ugliness so absolutely unbearable that we have to alter it every six months." The despairing poet evidently

had a warm sympathizer in one of New York's leading modistes, who beguiled me of my hours one bright day in June; it was in Madame's elegantly appointed parlors, — the lady was entitled to the Madame, being a Parisian by birth, and having an establishment in Paris, as well as the one in New York. "The fashion!" exclaimed the lady, "the fashion!" repeating the words with a falling accent, as if in deprecation. "In America I hear of nothing but the fashion. A Parisian lady comes to me and says, 'Madame, can you not design me something new, different from anything, from anybody; something grand, striking, uncommon?' But the American lady comes to my rooms, and to her I exhibit a confection; something exquisite, impressive; so becoming and so artistic! And the American, she will look at it, and be enraptured with it, and admire, oh, so much! and then she will turn and ask, 'Madame, is it the fashion?' What can I say? She does not want to look distinguished; she wants to look — the fashion. And then she will order a robe like those book-plates on the news-stand, or like something you see in the shop-windows, because she wants — the fashion. And all the others, they want the same fashion, until the fashion becomes exaggerated, unbearable." And Madame sank back in her *fauteuil*, resorting to her vinaigrette, a picture of Art in despair. There was one thing that impressed me most agreeably about Madame and her establishment; it was the ease and quietness with which all things were done. Her rooms were models of taste, an entire absence of shop; no sign of rush, no talk of pressure of engagements, no silent coming and vanishing of shapely young women, entering under the gauzy pretext of "The cutter 's awaiting further orders," and then posing long enough to display an exquisite model of gown. Then, too, it may be Madame no longer needed, had she ever done so, these accessories.

If it is true that fashion is a form of ugliness, let us be thankful that the forms present themselves in such variety that we have still the privilege of displaying our taste in selecting the least unbearable.

For my part, I do not hold it true that our fashions are in so deplorable a condition. Indeed, I am again and again confronted with the most charming designs, and called upon to pay homage to the skill of those whose conscientious labors make the world of fashion indebted to them. Nor are these the exceptions that prove the rule. In turning to the magazines of fashion, those of the highest rank, the designs are invariably of a high order, and the standard of excellence always sustained.

No sooner does one style give place to another, as the bustle to the flat skirt, than all the talents of these great designers are turned to producing the most graceful lines possible under the new order of things. If some of these are made so attractive that they compel all to admire, it must be expected that some will purchase, regardless of the eternal fitness of things.

After all, are not these unfortunate selections but tributes paid by the wearer to the designer? Must one's cheeks vie with the color of the peach, or one be forbidden to partake of the luscious fruit?

Of course it is most desirable that we possess good taste, — 'the faculty,' as Haweis writes, of distinguishing between the agreeable and disagreeable. Its function is to arrange and display what gives agreeable impressions, and to suppress what gives disagreeable ones. Natural taste will detect at once any flagrant breach of natural law; and this is why nothing that is purposeless is in any high sense beautiful; any part of dress, like any part of architecture, which has no *raison d'être*, and does not form part of the rest, and form part of an harmonious whole, is ungraceful and uncomfortable-looking, — in fact, bad in art.

In the usual recourse to fashion-plates the difficulty in selecting will be greatly lessened by first considering the age of the customer, second, her figure, which will call for such of the prevailing styles as, if the patron is very defective in fair proportions, will best conceal those defects, and what also will best preserve her better points or charms. Presence is here to be studied and life given to

those who are burdened with too much quietness; while an extreme vivacity can very well be toned down sufficiently to prevent it running into anything like loudness, and only toned down for such a reason, as vivacity in its place is an attraction that cannot be made too much of.

Age, as observed before, must in a measure determine what they shall wear. No more serious error can be made than to dress beneath one's years. Old age and gray hairs are honorable; but grey hairs, a lined and aged face beneath a youthful hat, or the body burdened with fashionable trimmings intended for youth, are execrable in the extreme. An elderly person dressing as becomes her age can yet, by a tasteful selection of color and material, make herself appear younger than her attire, while the contrast of age in the costume of youth is ghastly.

Having decided on the material and the most suitable fashion, the artistic skill of the modiste will next be tested in the fitting and draping. Cherish the observation of the woman of fashion who uttered the words of worldly wisdom, "There is a comfort, a sort of calm satisfaction, that comes to one, in the knowledge of being correctly dressed, that religion can never give."

To produce what we often hear spoken of as a glove-fit is ofttimes a very easy matter, but to avail yourself of every seam and dart and make art lines of them is to be a success.

A perfect-fitting bodice should not be accompanied by a neglected sleeve, as its effect upon the beholder will be to force the conviction that the education of the dressmaker stopped at the cutting of a basque, and that she must have employed some system, the ingenuity of whose inventor was not equal to making a sleeve.

It cannot be taken too thoroughly to heart, that ease, softness, and pliancy in a dress are essential to art and beauty. The first sign of stiffness destroys all beauty and must be studiously avoided. A waist should fit, not only without drawing, but without seeming to draw, and no lines should ever be given to any drapery that have

the appearance of dragging or restricting in any way the movements of the limbs.

Draping is not the piling up of mountains of material or revelling in labyrinths of lace. It is the handling of these to an end; the moulding to an outline that carries with it an art condition. Drapery is the touchstone that tests all. A puff, the slightest loop, the faintest line, — these can make or mar a dress.

We go into an art school and pass among the students, looking at the result of their studies; we pause before the work of one who has drawn a head or a face. The features appear accurate, the color good, and the shading unusually fine. There is much to commend; for a picture it seems excellent, yet somehow but a picture, just as there are thousands of such that we cannot associate with art; there is something lacking; something our finer faculties sense, but our ignorance of art cannot fix with a name. The master comes to our side, he looks upon his pupil's work, he takes palette and brush, gives an imperceptible touch here, darkens a line there; the brush seems hardly to bear upon the canvas, yet with these few touches he has given beauty to a mouth, life to the eye, an expression to the features, and a soul to the portrait it never possessed before. What is the secret? It is simply soul. The artist had the soul within him, that gave life where life was wanting. So too with drapery. It is the finishing lines that are to tell of the art of the modiste. A touch of an artistic hand, the lifting of a fold here, the suppression of one there, and the garment gains an expression it could never have had but for these.

Be not satisfied with having done well enough; the old saying, let well enough alone, does not apply here. A true artist should never be entirely satisfied; indeed, a true artist will never be entirely satisfied. By this I do not mean that when you have succeeded in securing an effect, that you should destroy it, to try some other, but rather, that your success in this instance should act as an incentive to higher attainments;

"That which you have done but earnest of the things that you shall do."

The reward is certain to follow. Aside from the gratification of feeling yourself a success, you have the knowledge that you are elevating your labor to an art. There are dressmakers by the thousand, but art dressmakers are few. Once known, fame and fortune soon follow them. It may not come to-day or to-morrow; but the lovers of the artistic and the beautiful are watching and waiting, and cultivated taste will eventually find one out.

THE DRESSMAKER.

TO paraphrase the well-known lines of the great poet: "Some women are born dressmakers, some achieve dressmaking, and some have dressmaking thrust upon them."

Should any woman ask my advice as to taking up dressmaking for a business, my answer would be in the words of the cynic to the young man who sought his counsel about getting married. Don't. Confident in my own case that the advice would not be heeded, and that the fair questioner would hurry away to order cards for an "opening," I would, notwithstanding the slight rebuff, extend further counsel and say: Since you have set your mind on this thing, and are determined to go to the dressmaking in your own way, I can still offer you my blessing, which you may cherish for future use, as blessings form a very small part of the business, it being mostly, if you are wise, done for cash. The opening will be as all others, with which we who are older are familiar. Your first appearance, to borrow a dramatic expression, will pass off with an *éclat* that is the share of all young debutantes. May it be long before its lustre dims, or that you feel the yoke that the calling has put upon you. Despite your best effort, crosses will come, and you will find your temper subjected to some very, very severe strains. Man is a peculiar animal; and woman — well, there are many types of femininity, and you are to meet them all.

You will find many who might well go to you for instruction, offering you their advice; many who have poor taste; many more with no taste at all: and these people will insist that you put your

fine work into their bad selections; and you will be paid when you receive their check,—at least, let us hope that you will.

On the other hand, you will meet some who are actuated by a sincere desire to see you succeed; others again, with more of self in their motives: but both capable of rendering you great assistance. I refer to those having the *entree* of the best set, people who have a knowledge of all that is passing in the fashionable world. If you will remember that while your occupation confines you to your room, these patrons have more favorable facilities for observing and catching the fashions as they rise. These patrons can assist you, and they will do it in so refined a way that you cannot fail to appreciate its value.

It is a duty the dressmaker owes her patrons to make the art of dress a complete study, to be well up in all improvements of the times. She is under obligation to the refined world to see that cultivated taste is not offended. This much in starting.

The patron who puts herself in the hands of an artist should allow that artist to decide what is, and what is not, becoming to her. If the dressmaker is an artist, the customer cannot fail to recognize the value of the service rendered. It is the duty of the dressmaker to assume the responsibility; indeed, it is her prerogative: the weak alone shirk assuming it. I am fully aware that there are customers who will always insist on deciding for themselves; with such there is but one course to pursue,—let them.

No great height in any art pursuit is ever attained unless the aspiration is born of the soul. A block of granite, rough from the quarry, falls into the hands of a common laborer, and with his rude implements he hews out an ordinary building stone or flagging for a walk; the same block of granite, falling into the hands of a sculptor, takes form and life, and becomes a thing of beauty and a joy forever. In the hands of the one its value is increased a mere trifle; under the spell of the other its worth will be estimated in the thousands.

What is true of the block of granite is equally true of a piece of

dress goods; the possibilities lying within it for becoming a thing of artistic elegance are limited only by the soul of the dressmaker.

As in the life of an artist, the experience of years, the careful study of light and shade, of line and proportion, and the mastering of a thousand and one details, to describe which, or to single out, would be almost impossible, yet all of which were so needed in forming a complete whole, so time, study, and experience can alone complete the dressmaker. Hers is an art embracing all other arts. It calls for the eye of the sculptor for line and drapery, the painter's delicate discrimination of tone and color, the harmony of things as felt by the musician, — all these in the highest degree, and beyond these a patience becoming a saint.

Let us now consider the barriers to art for the American dressmaker. It can be readily understood that a state of things where an individual's independence is lost, his or her privileges restricted, and investigation handicapped with the knowledge that any results of its researches shall be submitted to a prejudiced censorship, are about the most unfavorable conditions under which one could labor. Art and inventive skill must be untrammelled. Reward and recognition, these are what most mortals toil for; they want both: take away one, and the other will suffice; but take both, and all incentive is lost, and nothing remains to stimulate either artist or artisan.

These are about the conditions which our American dressmakers find, placing limits on the development of art here, that do not environ the European. The first of these barriers might truthfully be called the foreign craze.; indeed, there are two distinct types, — the Anglo-mania and the Franco-mania. They are barriers standing not alone in the progress of art, but in the progress of a fuller development of American industries. That both England and France excel in the production of dress fabrics we cheerfully concede; but why, after the goods are placed on the common market, the American

dressmaker should give place to the French modiste, or stand second to the English dressmaker, there is no equitable reason. These barriers are both natural and artificial; that is, there was a time when they were natural only: having little of those conditions left, they are now artificial rather than natural, and exist more on sentiment than on fact. While our country was still new and our nation yet young, our people drew on older nations and countries for those manufactures and luxuries that were still undeveloped here. No longer than a quarter-century ago it was only from the looms of France, Germany, and England that we could obtain those rich and rare fabrics with which to adorn our homes and persons. We accepted their goods and adopted their fashions, and they continue the supply of both.

The civil war called for a higher revenue, and luxuries being the natural and legitimate objects of taxation, these foreign manufactures were taxed to a point making their cost almost prohibitory for the masses; and, when imported, the goods stood upon the counters of our large establishments, the envy of the many, the opportunity of the few. But it was not long before the few discovered that for what the imported material cost them over the counter of the American dealer, and from the hands of the American dressmaker, they could go abroad, purchase their goods where manufactured, and have foreign workmen make them, at a saving that paid the cost of their foreign tour. And thus the European exodus set in, each year increasing, until to-day, in order to secure state-rooms in out-going steamers during the summer season, travellers must notify the companies' agents weeks in advance.

These tourists, returning, brought back their foreign dresses and foreign ideas to amaze and dismay the American dressmaker. Then she was seized with the fever. To her, a trip to Paris meant a knowledge gained of French methods, and the prestige that a foreign trip would give; and she returned, to advertise French fashions and foreign importations, and from abroad came the literature and fashion-

plates that were to guide her and be her model in making her costumes. Satisfied with imitating and duplicating, she lost all that knowledge of art that comes to one who designs and originates. Again, these models and fashions set the bounds beyond which her individual taste dare not o'erstep. I am continually hearing of French fitting and seeing advertised French systems; the one is, in comparison with American fitting, almost as much a humbug as the other. There is no question about it; American dress cutting and fitting stands far in advance of all other, and do not let us take leave of common sense, even though some can be found who forget the definition of patriotism. The French cutter has a far larger percentage of good forms to fit to in a given number of women than has the American. Our American women are only of late years waking up to the fact of their deficiency in form as compared with some other nationalities, partly owing to the neglect of a proper study of the subject, and, in a larger measure, owing to other conditions that space here does not allow of enumeration. I say, allowing for the difference in the forms to be fitted, the American dressmaker, in this one branch, need ask no favors from her foreign rivals. And, having said this, I can add that there is also much to be acquired and improved upon, even in the cutting of a dress.

Another and growing barrier to the development of art in dress is found at our own doors. It is in the manufacturing on immense scales of ladies' wraps, mantles, and outside garments. Can there be anything more absurd than beholding a woman ordering her gloves to be made, so as to fit her hand, and then accepting a wrap or gown that has been made for somebody else? Yet this is not uncommon. These manufactured outer-garments appeal most strongly to that class who must count the cost of their apparel. Many of these cloaks, wraps, and mantles are made after very attractive models and designs. The evil is in the fact that they are made in such vast numbers; next, that they stand in the large warerooms, not until a woman formed and of the bearing for whom such a particular gar-

ment was originally intended appears, but to be disposed of to the first buyer without regard to any suitability or fitness. The frequency with which they are seen on the street, the one unending parade of a few stereotyped styles, robs even the best of all charm. But it cannot be otherwise; for the dealer will not assume too many risks, and each new style is a new risk. He manufactures to sell, not to keep, and he must keep what he does not sell, or dispose of them at a loss. So a limit is placed on the variety, and art is sacrificed. As far as the dealer is concerned he is right; it is the public who are to blame. However, if the lady who buys in this way is willing to be duplicated and to duplicate others, it is of no moment.

Dress of any form, whether for out-door or the home, should be specially made for the person who must wear it. Rarely can that fine effect, that natural moulding to the line of a person's form, that individuality and character, be found in a garment or mantle manufactured on some lay figure. Occasionally a person can be suited as well in buying this way as by a dressmaker, but the risk is hardly worth hazarding. The correct style and fit, if found, will only be the exception that proves the rule. It may appear to some that the fact of these manufactured garments, through the lower prices asked for them, appealing more to the masses, does not prevent the women of wealth patronizing the fashionable modiste, who cannot then suffer from the condition of things here stated. Replying to such objectors, I would say, that it is from the masses that taste and art must come. It is not sufficient that they behold it on the street or places of amusement. It must go with them to their homes, and become a part of their home existence. Let them be so nurtured that they will be sensitive to every infringement of art, resent every exhibition of false taste. Let them understand that things bought because they are cheap — *are cheap*. That a value must be on everything. Let them learn that the purchase made at a sacrifice of taste and art is a form of economy that impoverishes.

COLOR.

EFFECTS OF LIGHT ON COLOR.

OTHER things being equal, the more highly the surface of a body is polished, the more it will reflect white and colored light. The white light reflected by a colored body may be of sufficient intensity to render the color of the body in some of its parts imperceptible.

When the eye sees certain parts of the surface of a polished or uniformly colored object which reflects to it proportionally to the colored light less of white light than the other parts, the first parts will appear in most cases of a more intense tone of color than the second.

The spiral thread of a piece of twisted silk or wool held perpendicularly before the eye, appears in the part opposite to the light of a much more decided color than on the rest of the surface.

The folds of bright draperies present the same modification to an eye properly placed; the effect is particularly remarkable in yellow silk stuffs, and in sky-blue; for we can easily understand that it is less marked when the stuffs are less bright and of dark colors.

There are some stuffs which appear to be of two tones of the same scale of color, and sometimes also of two tones of two contiguous scales, although the weft and the warp of these stuffs are of the same tone and the same color. The cause of this appearance is very simple; the threads which, parallel to each other, form the designs, are in a different direction to the threads which constitute the ground of the stuff.

Hence, whatever may be the position of the spectator with regard

to the stuff, the threads of the design will always reflect colored and white light in a different proportion to that reflected by the threads of the ground, and, according to the position of a spectator, the design will appear to be lighter or darker than the ground.

Modifications produced by Colored Lights.

Red rays falling on

Black	make it appear	Purple-black.
White	" " "	Red.
Red	" " "	Redder.
Orange	" " "	Redder.
Yellow	" " "	Orange.
Deep Green	" " "	Red-black.
Light Green	" " "	Reddish gray.
Light Blue	" " "	Violet.
Violet	" " "	Purple.

Modifications produced by Orange Light.

Orange rays falling on

Black	make it appear	Maroon, or Carmelite-brown.
White	" " "	Orange.
Orange	" " "	More vivid.
Red	" " "	Scarlet.
Yellow	" " "	Yellow-orange.
Light Green	" " "	Yellow-green.
Deep Green	" " "	Rusty green.
Light Blue	" " "	Orange-gray.
Deep Blue	" " "	Gray, slightly. Orange-gray.
Indigo Blue	" " "	Orange-maroon.
Violet	" " "	Red-maroon.

Modifications produced by Yellow Light.

Yellow rays falling on

Black	make it appear	Yellow-olive.

White	make it appear	Light Yellow.
Yellow	" " "	Orange-yellow.
Red	" " "	Orange.
Orange	" " "	Yellower.
Green	" " "	Greenish yellow.
Light Blue	" " "	Yellow-green.
Deep Blue	" " "	Green-slate.
Indigo	" " "	Orange-yellow.
Violet	" " "	Yellow-maroon.

Modifications produced by Green Light.

Green rays falling on

Black	make it appear	Greenish brown.
White	" " "	Green.
Green	" " "	More intense and brilliant.
Red	" " "	Brown.
Orange	" " "	Faint Yellow, a little Green.
Green	" " "	Greener, according to its depth.
Indigo	" " "	Dull Green.
Violet	" " "	Bluish green, Brown.

Modifications produced by Blue Light.

Blue rays falling on

Black	make it appear	Blue-black.
Yellow	" " "	Green.
Green	" " "	Blue-green.
Indigo	" " "	Dark blue, Indigo.
Violet	" " "	Dark blue, Violet.

Modifications produced by Black Light.

Black rays falling on

White	make it appear	Blue.
Blue	" " "	More vivid.

Red	make it appear	Violet.
Orange	" " "	Brown, having a pale tint of Violet.

Modifications produced by Violet Light.

Violet rays falling on

Black	make it appear	Very faint Violet-black.
White	" " "	Violet.
Violet	" " "	Deeper Violet.
Red	" " "	Red-violet, Purple.
Orange	" " "	Light Red.
Yellow	" " "	Brown, with a very slight tint of Red.
Green	" " "	Light Purple.
Blue	" " "	Fine Blue, Violet.
Indigo	" " "	Deep Blue, Violet.

It is understood that in order to represent the preceding phenomena exactly, we must take into account the facility with which colored light penetrates every kind of glass, the more or less intense color of the stuff, and the kind of scale to which the colored stuff and that of the transmitted colored light respectively belong.

Juxtaposition of Draping with Complexion.

Rose-red cannot be put in contact with even the rosiest complexions without causing them to lose some of their freshness. *Rose-red*, *maroon*, and *light crimson* have the serious disadvantage of rendering the complexion more or less green.

Delicate Green is, on the contrary, favorable to all fair complexions which are deficient in rose, and which may have more imparted to them without disadvantage. But it is not favorable to complexions that are more red than rosy, nor to those that have a tint of orange mixed with brown, because the red they add to this

tint will be of a brick-red hue. In the latter case a dark green will be less objectionable than a delicate green.

Yellow imparts violet to a fair skin, and in this view it is less favorable than the delicate green.

To those skins which are more yellow than orange it imparts white; but this combination is very dull and heavy for a fair complexion.

When the skin is tinted more with orange than yellow, we can make it rosy by neutralizing the yellow. It produces this effect on the black-haired type, and it is thus *that it suits brunettes.*

Violet, the complementary of yellow, produces contrary effects; thus it imparts some greenish-yellow to fair complexions, it augments the yellow tint of yellow and orange skins. The little blue there may be in a complexion it makes green-violet. This, then, is one of the least favorable colors to the skin, at least when it is not sufficiently deep to whiten the skin by contrast of tone.

Blue imparts orange, which combines favorably with white, and the light flesh tints of fair complexions, which have already a more or less determined tint of this color. Blue is thus suitable to most blondes, and in this case justifies its reputation. It will not suit brunettes, since they have already too much of orange.

Orange is too brilliant to be elegant; it makes fair complexions blue, whitens those which have an orange tint, and gives a green hue to those of a yellow tint.

Lustreless White, such as cambric muslin, assorts well with a fresh complexion, of which it relieves the rose color; but it is unsuitable to complexions which have a disagreeable tint, because white always exalts all colors by raising their tone; consequently it is unsuitable to those skins which, without having this disagreeable tint, very nearly approach it.

Very Light White draperies, such as muslin or lace, appear more gray than white. We must thus regard every white drapery which allows the light to pass through its interstices, and which is

only apparent to the eyes by the surface opposed to that which receives incident light.

Black draperies, by lowering the tone of the colors with which they are in juxtaposition, whiten the skin; but if the vermilion or rosy parts are somewhat distant from the drapery, it will follow that, although lowered in tone, they appear relatively to the white parts of the skin contiguous to the same drapery redder than if not contiguous to the black.

For the colors for dress of women we must begin by establishing certain distinctions.

That of the two types, with skins more or less white and rosy.

The one with light hair and blue eyes.

The other with black hair and black eyes.

That of the juxtaposition of the articles of the toilet, whether pertaining to the hair or to the complexion; for a color may contrast favorably with the hair, yet produce a disagreeable effect with the skin.

The color of light hair being essentially the result of a mixture of red, yellow, and brown, we must consider it as *a very pale, subdued orange-brown;* the color of the skin, although a lower tone, is analogous to it except in the red parts. Blue eyes are really the only parts of the fair type which form a contrast of color with the whole; for the red parts produce, with the rest of the skin, only a harmony of analogy of hue, or at most a contrast of hue and not of color; and the parts of the skin contiguous to the hair, the eyebrows, and eyelashes, give rise only to a harmony of analogy, either of scale or of hue.

The harmonies of analogy, then, evidently predominate in the fair type over the harmonies of contrast.

The type with black hair shows the harmonies of contrast predominating over the harmonies of analogy. The hair, eyebrows, eyelashes, and eyes contrast in tone and color, not only with the white of the skin, but also with the red parts, which in this type are

really redder, or less roseate, than in the blonde type; and we must not forget that a decided red, associated with black, gives to the latter the character of an *excessively deep* color, either blue or green.

The colors which are usually considered as assorting best with light or black hair, are precisely those which produce great contrasts; thus, *sky-blue*, known to accord *well with blondes*, is the color that approaches the nearest to the complementary of orange, which is the basis of the color of their hair and complexions. Two colors, long esteemed to accord favorably *with black hair — yellow and red*, more or less orange — contrast in the same manner with them. Yellow and orange-red, contrasting by color and brilliancy with black, and their complementaries, violet and blue-green, in mixing with the tint of the hair, are far from producing a bad result.

MATERIAL.

IN selecting material, the complexion, the age, and the figure are the first to be considered; then the time and occasion for which it is intended, and the position in life and individuality of the wearer. In the same way colors harmonize, so also does material: and harmony cannot be disturbed. There is, if I may be allowed the expression, a sympathy in goods, as in sealskin and silk. Materials of widely different cost seldom look well, and are to be avoided. They force upon us a sense of incongruity; and art teaches us that the incongruous is not a source of delight. The modiste has before her two tasks, to display and to conceal: as an elegant throat can be left to prove the truth of the adage, beauty unadorned, so, when time has laid relentless lines upon it, the value of elegant laces and high collars will be readily appreciated.

Textures assimilate with the light of day. Woollen textures

absorb rays, satin reflects them, velvet subdues them, and cloth deadens them. In this way materials derive their characteristics from light, and we come to regard them as grave or gay, as lively or severe. Again, variety is given to the character of the material by its being plain or figured, striped or checked, and this characteristic is changed again as these stripes or figures are large or small, modest or obtrusive, while these are again affected by their arrangement, whether representing order by being regularly placed or by being carelessly placed representing confusion. Color next enters, demanding more care and study in the selection of the material.

Stripes, when used with rare good taste, are capable of producing most gratifying sensations. They have the property of changing the style of the goods, as well as the figure of the wearer. Vertical stripes elongate, and horizontal stripes widen. Plain material, as soon as it is folded or plaited, practically becomes striped. Both the shadow cast by the overlying plait gives color, and the crease gives line. So a sash gathered and wound around the waist breaks length, and gives width.

Stripes that alternate in either texture or color can in the making either make or mar the dress waist. Narrow stripes should be avoided when a pronounced effect is sought. A stripe from one to two inches in width has character, the width always being determined in proportions conformable to the height and figure of the wearer. These effects can only be shown to great advantage on fine forms, or figures that have had their deficiencies of contour supplied, as stripes demand smooth fitting. When carried on the straight on a tall and slender form, they have little to recommend them. For such figures the stripe should be on the oblique or bias, brought in this way: the stripe slanting from the shoulder toward the centre or front, the effect is to give the wearer the appearance of much greater width and fulness of bust, and if cut according to the instructions given under the division of Points on Fitting, the result will be both agreeable and attractive.

Though we are daily beholding such evidences of false taste, and while I fear that the amateur cutter will never forgive me for directing attention to this abuse of both design and material, I am compelled to remark, and emphasize the statement, that a waist having vertical stripes is simply ruined when two darts are taken. The darts destroy all purpose; the lines, whether vertical or oblique, are broken off short long before they have carried out the object for which they were selected, and the painful spectacle is presented of a waist of stripes as far as the line of bust, becoming a check at the bodice, and running purposelessly into anything at the basque.

There is one exception to this, or, I might say, a modification. It is where two stripes cut at right angles one, either through depth of tone or width of line, subdue the other; the texture then appears shaded, the squares in a degree are lost, and unity in a measure is restored. The rule given for these conditions is, that one of the shades must be three times deeper than the other, and the first line three times wider than the second.

I have endeavored to lessen these faulty occurrences in the article already referred to on Points in Fitting, and the dressmaker, whether professional or amateur, can spend no more profitable hour than in the experimenting with material of this design. Bear well in mind that for stripes one dart is sufficient, while the grandest effects can only be obtained by leaving out darts entirely.

Plaids and checks are to be forsworn if dignity is to be considered. They have never been considered suitable for any but children. At long intervals they put in their unhealthy appearance, like all other plagues, and then disappear. At the present time of writing they are somewhat worn, and the cutters have striven to overcome the square effect that cutting on the straight gives, by cutting the material on the bias and having every part carefully matched; but their labor, while in a slight measure showing an improvement, still leaves a waist that is more an advertisement of their mechanical skill than any recommendation of taste.

TRIMMING.

The aim ot trimming is to improve the line. There are forms that demand trimming. The slight, graceful form or the well-rounded figure need little or no trimming to their waist; a bow, a sash, a scarf, a bit of ribbon to relieve color or give color — these are all that is needed. Again must we repeat, "beauty unadorned is adorned the most." Plastrons, watteau plaits, blouses, and the like, should be relegated to the closet. They have their uses, but not here. Trimmings seen on a perfectly formed figure only seem to advertise somebody's bad taste or worse fitting. There is no excuse or palliation for concealing a good form beneath a bad fashion.

Widths of Material.

Silks:	Black (French)	18, 20, 24 inches.
"	Colored and Plain (French) . . .	18, 22, 24 "
"	American	24 "
"	Summer and Japanese	18 "
"	Pongee and Foulard	27 "
"	Undressed	22 "
Poplins:	Irish, 24 inches;	French, 20 "
Ladies' Cloth,	64 "	heavy, 54 "
Reps, all wool, ...		32 "
Velours, silk-faced,	28 "	all wool, 27 "
Drap d'été		48 "
Velvet		18, 20, 22 "

Number of Yards required to make a Dress from Material of Different Widths.

The first figures in numbers of yards being for persons of medium size; the second column for larger size.

18 to 20 inches wide	from 20 to 25 yards.
21 " 22 " "	" 19 " 22 "
23 " 24 " "	" 18 " 22 "

| | | |

velvet. Alternation is less elevated in its character than repetition; the latter may be almost sublime, the former never passes the limits of beauty; so we may say, alternation has charm, repetition has grandeur.

Symmetry.

The original meaning of the word *symmetry*, according to its Greek etymology, meant the state of a body of which all the members have a common measure amongst themselves; that is to say, it signified what we mean by proportion; indeed, the words *symmetry* and *proportion* are almost interchangeable, because a symmetrical animal is always well proportioned, and a well-proportioned animal is always symmetrical.

Contrast.

Contrast is the highest degree of alternation. If you make a red stripe follow an orange stripe, you simply produce alternation; but if the stripes so placed are the complementary colors one of the other, as orange and blue, yellow and violet, red and green, you will have a most lively contrast. In the same way a series of circles and ovals would only produce alternating forms, while a circle and rectangle, a cube and sphere, would be decidedly contrasting forms.

To adorn a person or a thing is not simply to cause them to be seen, but it is to cause them to be admired. Contrast should only be used as a means of rendering the whole more powerful, brilliant, and striking.

If orange must predominate in a decoration, let blue be mingled with it, but sparingly, so that the complementary color of orange may be its auxiliary and not its rival. A contrast of round and angular shapes would be displeasing in the highest degree if one of these forms competed with the other in importance, in volume, or in extent.

Vertical and Horizontal Lines.

The vertical line raises itself, the horizontal line extends itself; therefore it is natural that these two lines should be connected with

totally different ideas. The repetition of vertical lines on a surface gives height, because it divides the width; the repetition of horizontal lines give width, because it divides the height.

While little is left for the dressmaker but to follow the prevailing fashion, the consideration of amplitude, as affecting dress, will be carried out, subject to the limits that any particular fashion may prescribe. It may be well for her, however, to keep in mind that amplitude produces an æsthetic effect in the art of dress as in other arts. A certain presumption of dignity is attached to width, which enlarges, because it is the opposite of scantiness, which diminishes. To run to excess in width, to exaggerate it, is to miss the goal by overstepping it. The condition of fulness in dress is, that it does not alter the natural shape of the human body, the outline of which ought always to give boldly the all-prevailing direction of height. Confined within these bounds, amplitude produces an illusion of size, not only because it enlarges the image presented to our sight, but because it makes us instinctively attribute increased importance to a person amply dressed, by augmenting the place that it occupies in the mind, by reason of the space that it fills in reality.

Too much value cannot be set upon the possibilities of lines. They produce beauty, they produce symmetry, and the symmetrical is always beautiful. Their power to do this is carried even beyond the boundaries of truth and fact, and we see objects, not as they exist, but as they appear through the tendency of lines to direct our thoughts to height or width, accordingly as they may run. Take, for example, two circles, and cross one with vertical, and the other with horizontal, lines; these repeated, the first will have the appearance of greater height, the second that of increased width, while both will have the appearance of ovals. The same will be the result where squares or ovals are employed.

Lines can be broken by color, by trimmings; and where so broken, the effect will be to lessen the height if vertical. Oblique lines express motion. They are suited to all figures, and, whether obtained

in the shaping or draping, convey an impression of freedom, and lend dignity to the gown. The waist should never be lengthened at the expense of the skirt. A long waist and short skirt gives an impression of short limbs. A happy mean should be aimed at, and, secured, will well repay the study devoted thereto.

POINTS IN CUTTING AND FITTING.

BONING.

THE use of bones and steels to give and preserve shape to a waist is a more important study than ever.

Beginning at the front line or curve, where the buttons are fastened, a round bone should be inserted; flat bones are used in every dart and seam including the centre seam of back, the bone of which can be carried well down and shaped with the others.

When the waist is being tried on for the last time, the fitter should take a stitch to mark the most pronounced curve of waist line at each point where boning comes. Then remove each bone, marking it at a point where the stitch gave the point of curving. The bone is then shaped by holding it for a moment over a lamp, or over the edge of a hot iron; then curving it to a shape conforming to the contour of the waist. Only the best whalebone can be used for this purpose.

When the watch-spring steels are used, the steel can be annealed and tempered by either of the following processes: —

1. Use a spirit lamp (alcohol). Pass the steel through the flame until thoroughly heated, then cool; the temper is now out. Shape it to conform to the figure; again pass it through the flame, and when it is a cherry-red heat, quickly plunge in water.

2. Put the steel in a pot of hot lead; let it remain five minutes, then remove and allow it to cool. It is now annealed. Shape it to the desired curve, and put it back in the lead, letting it remain five minutes; then remove quickly and plunge in water.

The lead keeps the steel from warping; moreover, lead being subject to but one height of temperature, gives a uniform heating to the steel.

Cross-Boning.

In order to preserve the shape to the waist, an extra bone can be carried from the side seam of front, crossing the second dart down to the bottom of waist, where it can be secured. The bone should be a fine one and cased. It must be firmly fastened to the under-arm seam about one inch below arm circle.

Bones can be placed between all seams, fastened at top and bottom only. A very good plan, if correctly carried out, is to use a spring steel in the following way: —

Measure a distance from the bottom of waist (between second dart and side seam); that will be one-third of an inch shorter than the extreme ends of the steel. Fasten the steel firmly at both ends. The steel, being longer than the line of cloth on which it is fastened, will bow out. But when the waist is put on the wearer and buttoned, the steel shapes to the line of the figure, and the waist is held down firmly.

Always remember that the cut gives the fit; the boning holds that fit to its shape.

HIP EFFECTS.

The method for cutting on the hips, as shown in the cuts and taught in the System, is a great improvement over the old ways, insuring an accuracy and smoothness that can never be attained by them.

It may be well, in starting out, to say that these errors arose from the fault of the old teachers in studying the human form from the

wrong standpoint. They only saw the figure as it presented itself to them, when, standing full in front, they beheld an outline sloping at the side and springing at the hip, or, when standing for a side view, they fell into the very easy error of mistaking the slope of the back as a fact that could be treated by sloping the centre seam of back in their drafting and fitting. That this was a mistake the reader can easily prove, by taking a strip of cloth or ribbon about one inch wide, and standing behind some friend, pin the ribbon at the collar line, and carry it down the back, the edge of the ribbon on a straight line with the centre seam of back. The straight edge of the ribbon will be seen to follow the seam, and the ribbon mould to the form. Observe that *it is not the edge of the ribbon that moulds to the figure, but the flat surface shapes itself;* and this without any dart or curve being cut.

Now if a curve or dart is cut where no reason for it exists, the system teaching it is at fault. For even while a piece so curved may be stretched into shape or fitting, yet a dart has been taken where not called for, consequently at the sacrifice of the fitting at some point at which a dart was required. Bear well in mind that the difference between the bust and waist measures gives the exact amount of cloth to be taken out, when the scientific point is being considered. At no point can an excess of cloth be taken but at the loss of some other point requiring it, consequently at the expense of a perfect fit.

The side of a person presents for a certain width the same flat surface as does the back. (A surface can be flat and slope at the same time, though this, in teaching, heretofore appears to have been overlooked.) This principle has been carried out in this system, both in its relation to the cutting of the under-arm piece and centre of back patterns.

Again, putting all the spring on the front line, and drafting the line joining it straight, as the spring of hip in front of basque, to the straight front seam of under-arm piece as shown in the diagrams, brings the material well over the hip, the straight line of one

holding the other well back, and having the added effect of bringing the seam more in a straight line, while doing away with the painfully offensive bunchiness seen in all basques where the lines are cut in corresponding curves.

The only deviation from this rule for cutting the hip seams is where stripes are to be matched to a V, as shown in the illustration, and which is fully explained in the article thereon. Where stripes are to be matched to follow out the line, this new method will be followed.

DIFFICULT FORMS TO BE FITTED.

As most systems are based on some principle of proportions of the human form, it naturally follows that where a figure is found differing in a great measure from these proportions, no really practical results can be obtained from a draft for such a figure. One of the gravest faults of such systems is, in basing the widths of back, both at waist line and across shoulder, on some proportion to the bust or waist measure, while all systems will be found at fault, where the person to be fitted comes out of the quality of ratios on which such scaling is calculated.

The following are the causes of some of the most frequent occurrences of misfitting: —

1. When a person measures an extreme length from the prominent bone at back of neck to the point of bust. In this case the waist is short from the line of bust to shoulder seam, and it is fortunate for the individual if her dress has been so cut, that letting out the shoulder seam will remedy the defect. The 7th measure taken by this system provides for this, and enables the cutter to correct the draft before cutting out the material.

2. Where the measure of width of back on waist line has not been taken, but a scaling followed.

While two people may correspond in waist measures, one may require four inches on width of waist line back, while the other require five. If the system of scaling allows five inches, the one

calling for four inches would have an inch of loose cloth at the back, while her waist would not come together by that amount in the front. This would require letting out at the front and taking in at the back, and the result would be anything but satisfactory. The 6th measure called for by this system obviates any such mistake.

3. There is a very large number of women who have retained the symmetrical back and slender, sloping waist at back, that was theirs before time had added the rounding fulness to bust and increased the size of waist. The handsome shape of the one has not been impaired in the splendid development of the other. These forms have acquired little, if any, fleshiness at the back, and if any, it will be found above the line of shoulder-blades, in no way changing the contour of the waist. These forms when subjected to these scaling systems are an unending source of anxiety to the dressmaker. For there we must again direct attention to the System accompanying this work, which drafts a back for a back, and front for a front, preferring to trust to the intelligence of the cutter with a tape measure, than risk the disaster that is the fate of scalings and proportions when applied to the human form.

The 4th, 5th, 6th, and 9th measures are all of service as test measures in correcting any draft for the class of figures to which we are referring.

Whatever system the cutter may be using, let him or her remember that cloth can always be safely drafted; for where cloth is needed, and where more cloth is required for the front, follow this rule.

Mark out for it on the line of bust and carry the added width all the way down on front line, and in a slant from point of bust to neck curve. The cloth you have added to the waist in front, in order to get sufficient fulness at bust, can be taken out in the first dart. Increase your first dart by the amount you have added on waist line in front. From your new centre of the enlarged dart, draft a line and form a new point and curve. This rule will always apply where an excessive fulness is found at the front and at the point of bust.

Refitting.

In trying on, see that the customer stands erect, and admit of no criticisms until the waist is on and fitted. Pin from neck down, pulling the waist well on, and watching that the shoulders at arm circle allow of freedom in pinning up. After the waist or lining is on, draw well down at every point and watch the effect. Should there be any fulness in front from point of bust to neck, or at shoulders, do not try to correct by pulling away toward point of shoulder. Simply unfasten from point up, and bring the two fronts evenly together and pin a new slope for front. As you proceed, with your fingers inside of neck curve, lightly lift, as it were, the front; this as each pin is fastened. After pinning up snugly, if any fulness or wrinkle remains at shoulder seam, mark with a pin for change at that point. The change should be made entirely from the front when the fault is in front. Any wrinkle or looseness across back, above the line of bust, should be corrected by opening the shoulder seam and shortening the distance between those points. Remember that a misfit is more likely to imply an error in the taking of measures or drafting than in the system. It is the system that tests the measurements, not the measurements the system. All seams should be joined at arm circle and baste down; do not join at waist line.

THE FRENCH BIAS.

The origin of the so-called French Bias came in taking a gore from the arm circle in an oblique line to the top of the second dart, the purpose for which the gore was taken being to get rid of the superfluous cloth or looseness caused by the hollowness that is found just above the bust and near the arm circle. This gore was taken in the lining, the lining being fitted before the outside was cut. In order that the lining should lie flat and smooth when used for a pattern on the cloth, the second dart was cut from bottom to top through the centre; otherwise the concave shape given to the lining by the gore

would have prevented an accurate pattern being cut. Such was the origin of, and such is, the French Bias. But the value of this method of cutting, aside from its getting rid of the superfluous cloth, was not realized until striped material came to be cut in this way, when the handsome bias, caused by the manipulation of the cloth, and the large dart came prominently into notice.

This very elegant effect was certain of attracting attention, and both dressmakers and teachers of cutting turned their minds to finding the way the thing was done. The results were both amusing and lamentable. They arrived, however, at one conclusion, which was, that the appearance could be obtained by taking up much more cloth in the second dart. The extra amount so taken was made up for by adding cloth (on the waist line) to the seam that joined with the under-arm piece, and a new side seam established by drafting from the new width at waist line to the point at arm circle where the former line or seam ended. This was a success so far as bringing the stripes on a bias into the second dart was concerned; but no calculation having been made for the extra cloth naturally added above bust line, an extra fulness was found at this point, and the dressmaker, dismayed with the looseness it added, abandoned the idea.

The error was a natural one for any but an expert to make. It arose from starting from the wrong end, from mistaking the effect for the cause.

How to obtain the French Bias.

The simplest and most efficient method is to take the paper pattern of a front, cut through the second dart from bottom to top, then take up a dart one inch wide at arm circle, and from a point in the arm circle about two inches from the angle formed by arm circle where it ends at line of under-arm seam. The dart will run obliquely, V-shaped, from arm circle to top of dart.

The change effected from the original pattern is illustrated in Plate No. 1.

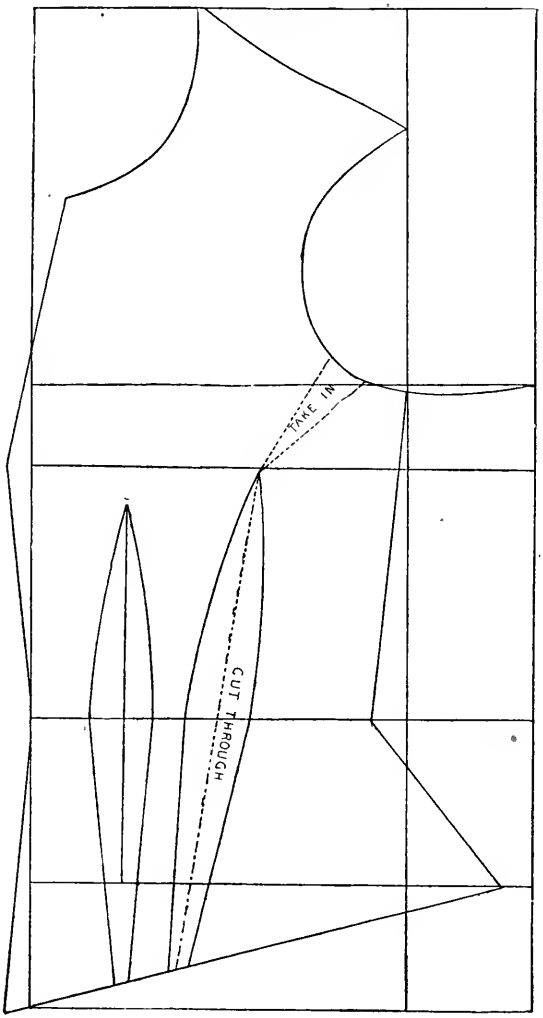

Plate No. 1. — FRENCH BIAS.

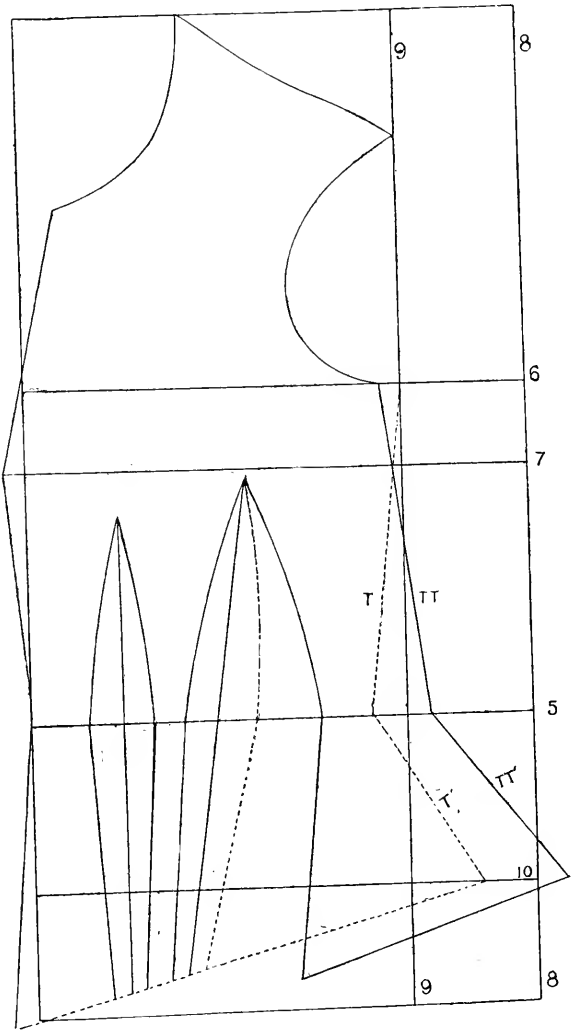

Plate No. 2. — DRAFT OF FRENCH BIAS.

To draft the French Bias.

Plate No. 2 exhibits the draft of the French bias.

1. Measure from the right-hand seam of second dart, on line 5, 1½ inches, and dot. From this dot to top of second dart draft new curve for dart.

2. Measure on line 5, to the right of line *T*, 1½ inches, and dot. Place your rule, with its edge touching this dot, and draft line *TT* from arm circle to the dot. This line must intersect line 7 where it is crossed by line *T*.

The lines *T* and *TT*, crossing at line 7, form a V. This becomes the dart for arm circle, answering the dart taken in arm circle as shown in Plate 1.

To draft the new width of basque at hip.

3. Measure the distance from the point where line *T'* touches on line 10, to line 9. Measure double this distance from line 9 towards line 8 (or beyond), and dot on line 10. From this point draft line *TT'* to the point on line 5 where line *TT* touches.

4. Measure on line 10 the distance from the centre line of original second dart to the point where line *T'* touches on line 10. Then *from* the point where line *TT'* ends on line 10, measure the same number of inches *towards* dart, and dot. Draft a line from where the new curve of second dart ends on line 5 to this dot, and below if required. Have the width of skirt of new pattern correspond with the width of old.

These rules apply to any correct system.

DESIGN IN STRIPES.

Plates 3 and 4 exhibit a pattern in stripes, the front forming a V, while the stripes of the under-arm piece are also brought to a V where it joins the front. Stripes are purposeless unless matched and the matching carried out in every part, as shown in the illustration. The hip effect taught in the system cannot be carried out here, as

the matching of the stripes to a V on the hip requires both sides to be equal to each other. Where the stripes are made to follow their line, this is not needed, as shown by the side form back and centre of back.

The front of the basque or waist is cut first, its front line, from neck to point, being brought on a line with the stripe. The under-arm piece is matched to the front, reversing. To match the side form to the under-arm piece the line of the side form must lay straight with the line of the under-arm piece on the goods. The curve of back and side form back should be brought on a line.

The plates will be found of great assistance, as the stripes are represented just as they should come in each piece.

Round Shoulders.

Plate No. 5 shows the correct method of cutting for round-shouldered persons.

The draft of back should be made one inch shorter than the individual's length of back measurement. This inch is afterwards supplied in the part where most needed, and can only be supplied and properly fitted in this way. After the ordinary draft of back has been made, the line *AA* is made and cut open, spreading the opening to a V shape, which can be held down by gumming paper thereto. In order to offset the concave shape and give a flat pattern, a dart, *BB*, is taken up in the shoulder seam. This shortens the shoulder seam and lengthens the centre seam of back. The appearance of the altered pattern is shown in the same plate.

The length of shoulder seam front must be made to correspond with that of the back. In basting, follow the curved line of the shoulder seam back.

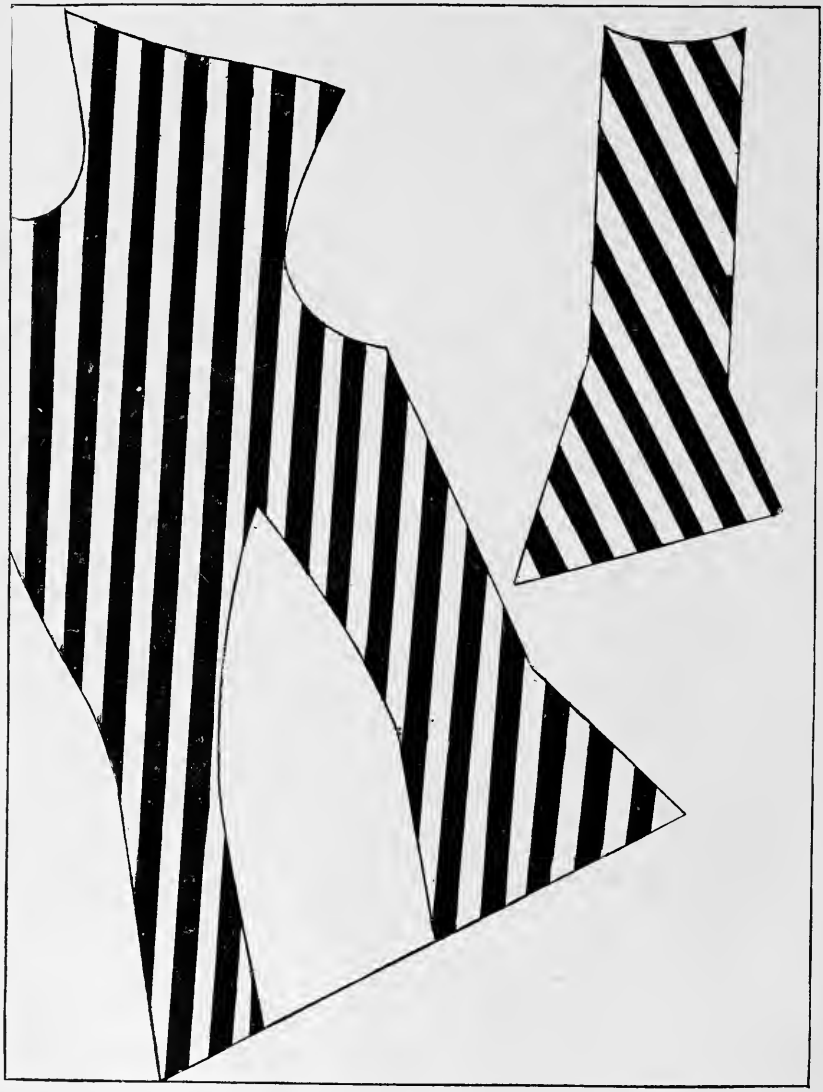

Plate No. 3. — DESIGN IN STRIPES (FRONT).

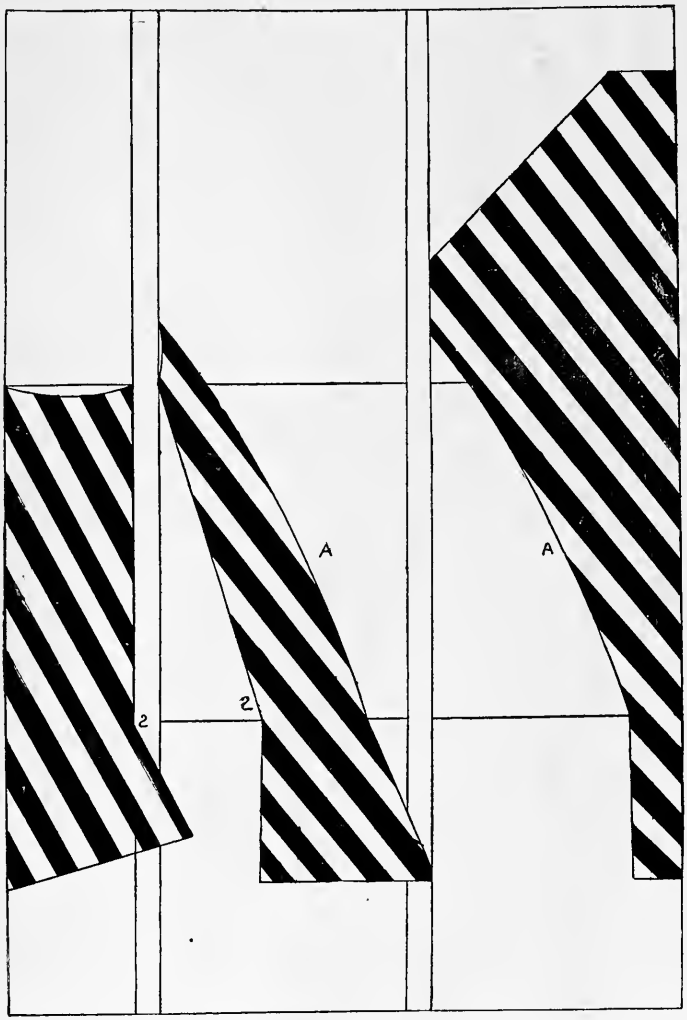

Plate No. 4. — Design in Stripes. (Back.)

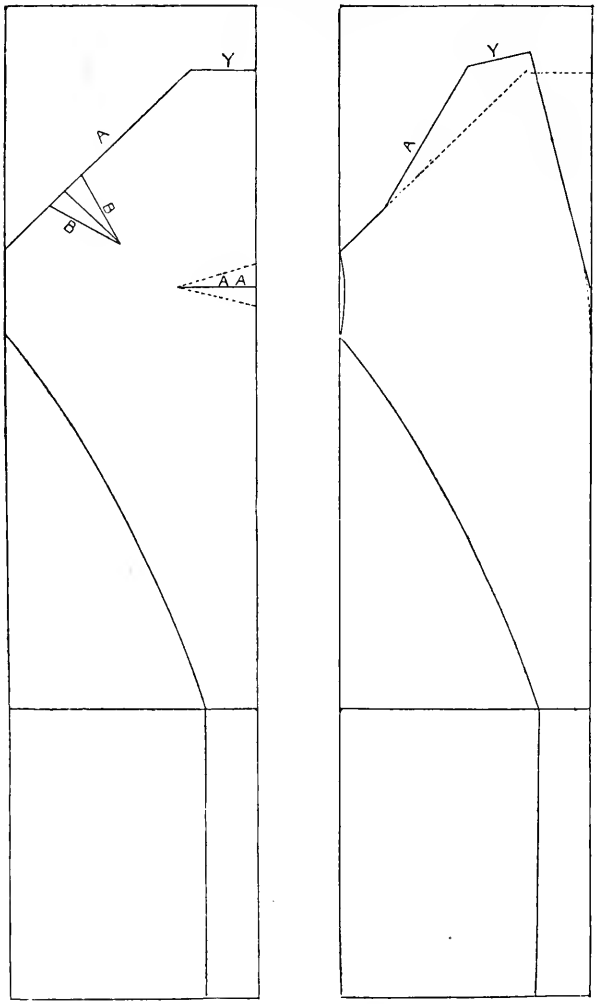

Plate No. 5. — Draft for Rounding Shoulders.

TO DRAFT A BASQUE.

RULES FOR MEASUREMENT.

PLATE No. 6 illustrates the method of taking measures. They should be taken over as perfect a fitting waist as attainable, avoiding trimmed waists, belts and ornaments. Do not allow the waist worn to be a guide. See that the person being measured stands erect. Stand behind the person, placing her before a mirror. Take the measures in the following way:

1. *Bust Measure.* Pass the tape around the fullest part of bust, straight across back; take fairly snug. (See plate, 1 to 1.)

2. *Waist Measure.* Pass the tape around the waist; take extremely snug. 2 to 2.

3. *Width of Front.* Measure across chest from arm circle to arm circle, about four inches below neck. 3 to 3.

4. *Neck to Point.* Measure from the neck in front in a straight line down to point of bust. *N* to *P.*

5. *Width of Back.* Across back from arm circle to arm circle. 4 to 4.

6. *Width of Back at Waist Line.* Measure the desired width at this point, having the width symmetrical with the width of shoulder.

7. *Length of Back.* From back of neck measure well down full length. 5 to 5. Be careful to observe how far the tape goes below the horizontal line of waist; that is, on a line where the under-arm piece ends at waist. This will show the drop of back, or length, the centre seam of back and seam of side form must be carried below draft of waist line, to conform to the shape of back at this point. The accuracy of fitting depends on the careful consideration of this point.

8. *Under-Arm Length.* Measure from hollow of the arm to waist line, well down. 7 to 7. This is another essential measure and governs the fit for length from waist line to neck.

9. *Back of Neck to Point of Bust.* Place the tape on the prominent bone at back of neck, bring forward over the shoulder, rather close to the neck, and down to point of bust as shown in illustration 6 to *P.*

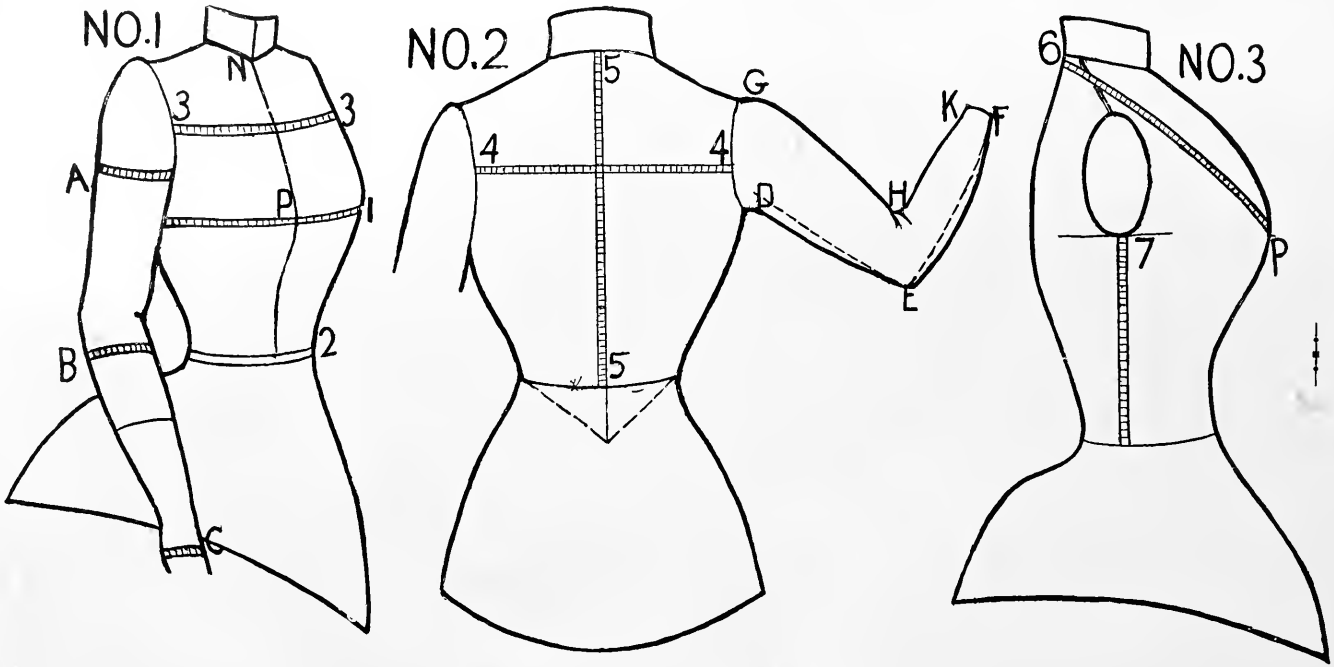

Plate No. 6. — How to take Measures.

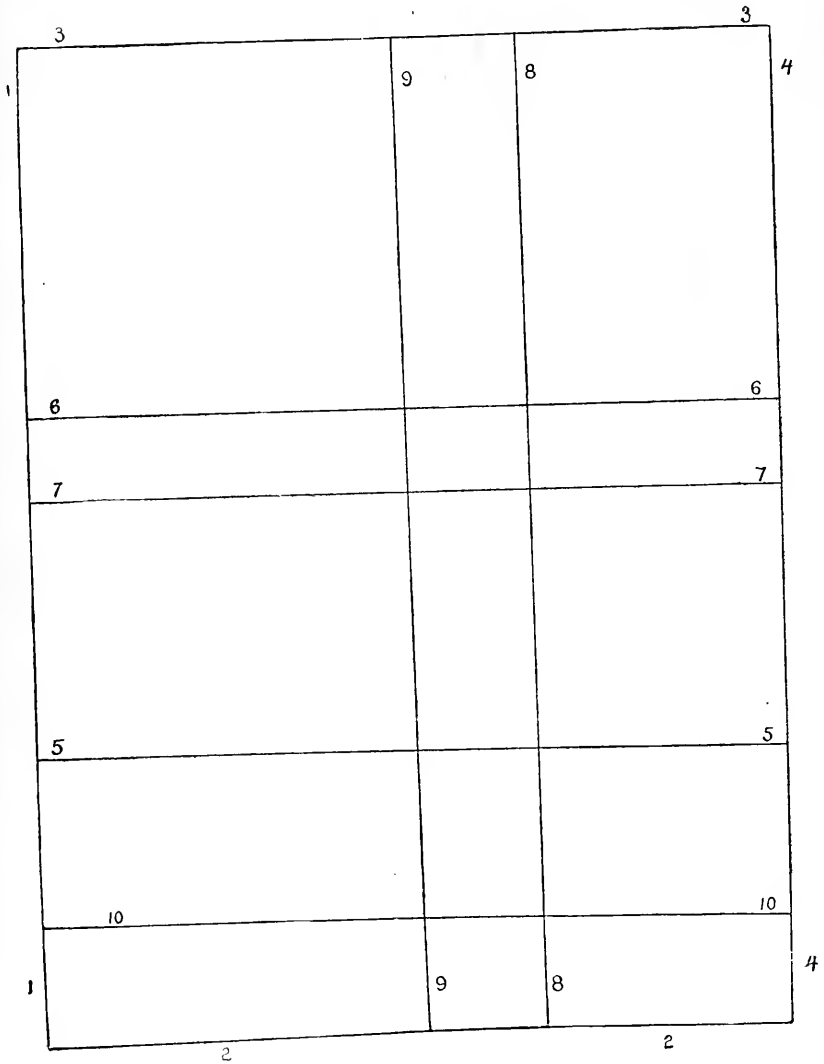

Plate No. 7. — Outline of Draft.

DRAFTING A BASQUE.

Plate No. 7 shows the outline of the work. One-half the basque alone being drafted, all the measurements of circumference will be one-half of the actual measurements. Those of length will be drafted full length. The square, 1, 2, 3, 4, gives the lines within which all the work is confined. The space between vertical lines 1 and 9 will constitute the front; that between vertical lines 8 and 9 the under-arm piece, or side; and that between 8 and 4 the back of basque, or waist.

1. Draft line No. 1 about two inches from edge of paper, or selvage of material.

2. Draft from the right of line No. 1, at right angles with it, line No. 2. The length of line No. 2 will be one-half the bust measure.

3. Measure on line 1 to the left of line 2 the number of inches you have decided on for length of basque. Dot, and mark 5. This point when carried out will give you your waist line.

4. Find your 8th measure (under-arm length), and measure that number of inches on line 1 to the left of dot 5, dot, and mark 6. This when carried out will be your under-arm line.

5. Now find one-fourth of the bust measure, and measure that number of inches on line 1 to the left of dot 6, and dot. From this dot to the point where line 2 joins line 1 is the length of line 1; *i.e.*, length of front.

6. Complete the square by drafting the two sides, lines 3 and 4.

7. Draft line 5, waist line, from dot 5, parallel with line 2, and at right angles with line 1. Line 5 extends from 1 to 4.

8. Draft line 6, under-arm line, from 1 to 4, parallel with lines 2 and 5.

9. Draft line 7, line of bust two inches below under-arm line, parallel with it. (NOTE. — An exact measure can be taken for this, and the reader will find it explained in the article on Points.) The average length from the under-arm line to line of bust being about two inches, that number is used here.

10. As the greatest circumference of hip measurement is generally four inches below the waist line, measure that number of inches on lines 1 and 4 to the right of line 5 (waist line). From these points draft line 10 — parallel with lines 5 and 2, and coming between them.

11. The distance of line 8 from line 4 will always be one-half the width of back. (5th measurement.) Measure one-half the width of back on lines 2 and 3, measuring from line 4, and between these points draft vertical line 8.

12. The distance of line 9 from line 8 will be one-fourth the number of inches on line 6 between 1 and 8. Measure the number of inches on line 6 between lines 1 and 8; take one-fourth of this measurement and measure on lines 2 and 3 from line 8 toward line 1, and dot. Draft vertical line 9 between these points, through lines 5, 6, 7, and 10, parallel with line 8. This gives the side or space for under-arm piece.

DRAFT OF BACK.

Plate No. 8 shows the draft of a back of waist.

1. Draft the oblique line *A*, starting from the angle formed by lines 9 and 6; right-hand side of line 9 to the angle formed by lines 3 and 4, intersecting line 8. Mark this line *A*. This is your shoulder seam of back.

2. Begin on line 8, where it is crossed by line *A*, and measure two-thirds of the distance between *A* and line 6, and dot.

3. Measure on line 5 (waist line), from line 4, the number of inches taken by 6th measurement (width of back on waist line), and dot. On the same line, between line 4 and the distance you have just measured, measure the width of centre of back at waist line, and dot.

NOTE. — The centre width is, to the side-form width, about as 1 to 2¼. That is, if the width of back at waist measures 3¼ inches, the side form will have 2¼ inches, and the centre one inch.

4. Use the piece marked curve for side form, lay it on the draft its pointed end (top) touching the dot on line 8 between *A* and 6. Bring the edge of curve to the dot on line 5, nearest line 4, and draft curve *B*. With your rule continue straight line from waist down to line 2, parallel with line 4. Mark your lines *B* and *B'*.

5. From the angle formed by lines 6 and 8 draft line *C* to second dot on line 5. Continue the line, slightly slanting to the left from this point, to line 2. Mark your lines *C* and *C'*.

6. With your pencil slightly curve from where line *A* intersects line 8 down to angle 6, 8. (See Plate.) This gives the curve to arm-circle back.

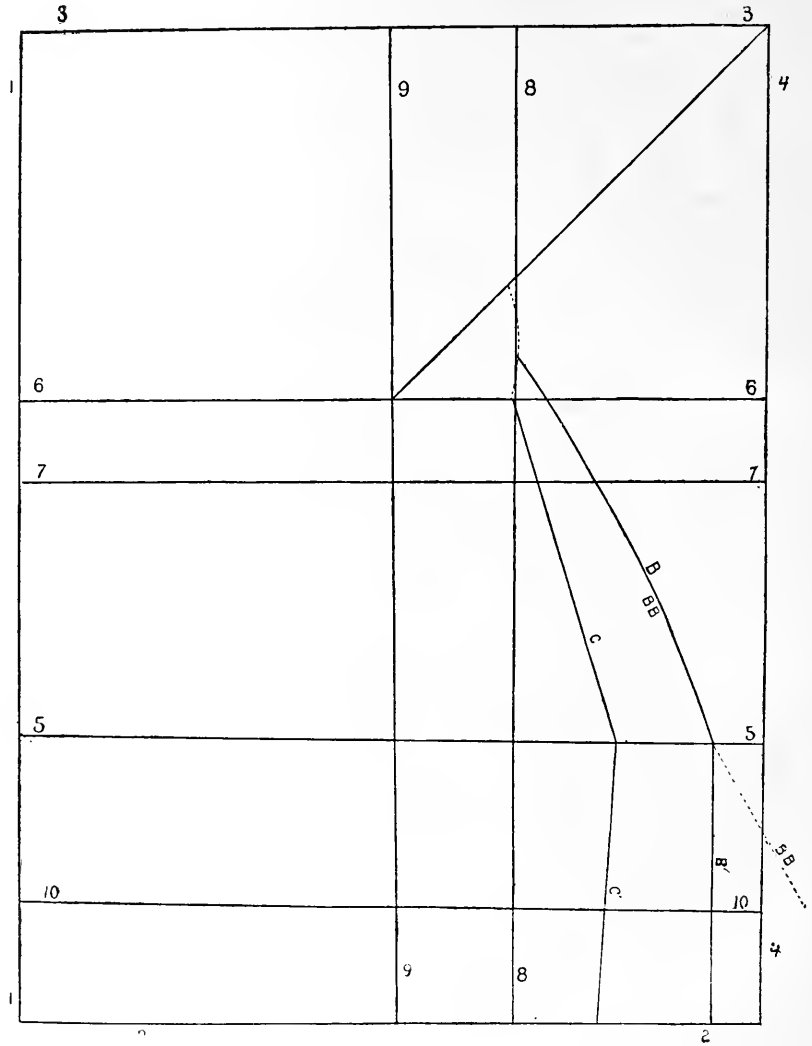

Plate No. 8. — Draft Showing Back of Basque.

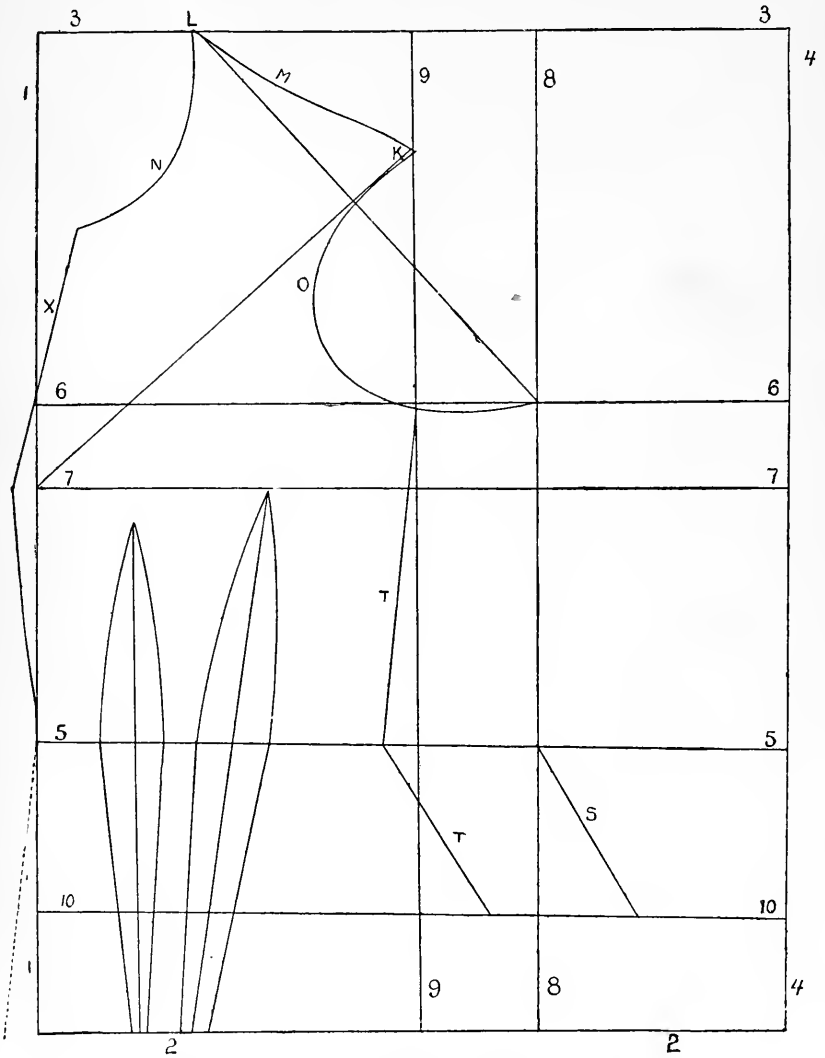

Plate No. 9. — Draft Showing Front of Basque.

NOTE. — The length of shoulder is not marked, as the front will determine what it shall be. This will be completed farther on.

DRAFT OF FRONT.

Plate No. 9 shows draft of front of waist.

1. Place your rule in the angle formed by lines 1 and 7, and draft an oblique line to a point on line 9 that will measure one-third the number of inches of bust measure.

NOTE. — If the bust measure is 36 the point on line 9 to the angle formed by 1 and 7 will be 12 inches. Where the line ends on line 9 mark it *K*.

2. Place your rule in the upper angle of lines 6 and 8, and draft a line to a point on line 3 which will measure one-third of bust measure. Mark it *L*.

3. Take the piece marked "neck, curve and shoulder," see that its upper point touches line 3 at *L*, and its right-hand end touches line 9 at *K*, and draft the shoulder seam and neck curve at the same time. The curved piece will give the correct bearing if placed as instructed. Mark the shoulder seam *M*, and neck *N*.

4. Measure the distance on line 9 from where *K* touches, to the angle formed by lines 9 and 6, and dot half-way between. From this point measure to the left 2¼ inches, mark *O*, and dot. This dot gives the inside curve of arm circle. Place the piece marked "curve for arm circle" with its lower curved edge touching line 6, bringing its upper curve touching *O*, dot, and draft the arm circle, carrying the curve naturally to point *K* on line 9. (See Plate.)

5. *Under-arm Piece.* The under-arm piece is really drafted in great part already, the pattern being the space occupied between the vertical lines 8 and 9 and the horizontal lines 2 and 6, including the intersecting lines 5, 7 and line 10 (shown in cut, but now to be drafted). Of the under-arm piece the spring for hip remains to be drafted. Measure to the right of line 8, on line 10, three inches, and dot. Draft from this dot to the angle of lines 8 and 5, line *S*, obliquely.

THE DARTS.

To find the number of inches to be taken out in the darts.

1. Add the width of under-arm piece, at waist line, to the width of back at waist line, then subtract the sum from one-half the waist

measure and the remainder will be the number of inches needed in front to complete the size of waist.

2. Find the number of inches on line 5 between lines 1 and 9; from that subtract the number of inches needed in front to complete the size of waist, and the remainder will be the number of inches to be taken out in the darts.

EXAMPLE. — If the width of under-arm piece is 3 inches, and width of back on waist line 4 inches, these added give 7 inches, which subtracted from one-half the waist measure (say 12 inches) leaves five inches; five is, therefore, the number of inches of material required to complete the size of waist.

Then if the width on line 5, between lines 1 and 9, is 9 inches, subtract the 5 inches found above from the 9 inches and the remainder is 4 inches; therefore 4 inches must be taken out in the darts.

The amount to be taken out in each dart will be governed by the conformation of the figure. If the person is very flat in front and curving at the side, then the second dart and side seam will have large darts and very little will be taken out in the first. If the form curves in front and flattens at the side the greatest amount of cloth will be taken in the first dart. If the figure is very uniform, then each dart will have an equal amount. Practically there are three darts, the side seam being one. This is always considered in this system.

For practice, supposing 3½ inches was allowed for the darts, the first could be allowed 1¼ inch, the second dart 1½ inch, and the third, or side seam, three-quarters of an inch.

The space between the front line (1) and the first dart must always allow for button holes; 1½ inch on ordinary figures is a good allowance.

1. To draft the dart measure from line 1, on line 5, 1½ inch, and dot. Now measure the amount to be taken out in first dart, and dot; centrally, between these dots, draw a vertical line, parallel with line 1 and running from line 2 through lines 10 and 5 to within three-quarters of an inch of line 7 (bust line). Take your curve pieces for darts, and draft the curved lines, as shown in Plate, from the top of line just drawn to the dots on line 5. With your straight rule continue the lines, leaving about one-half inch width between them where they touch on line 2. Measure from right-hand side of the first dart, on line 5, three-quarters of an inch, and dot. This will be

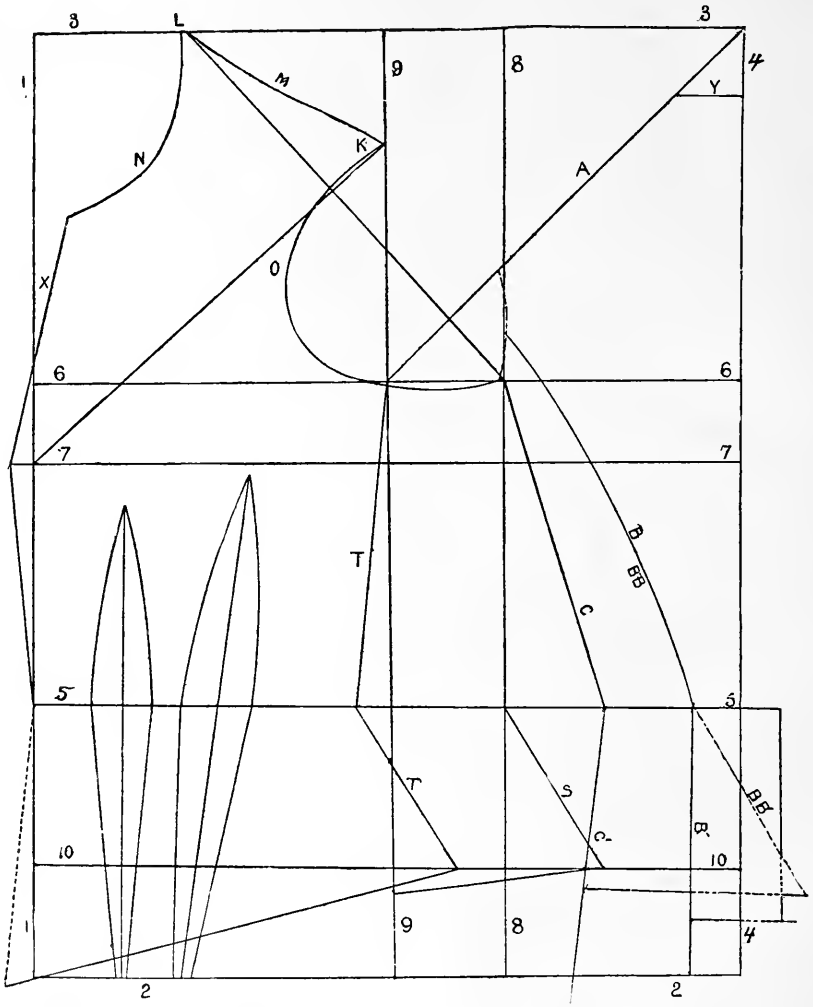

Plate No. 10. — Appearance of Front and Back when drafted together.

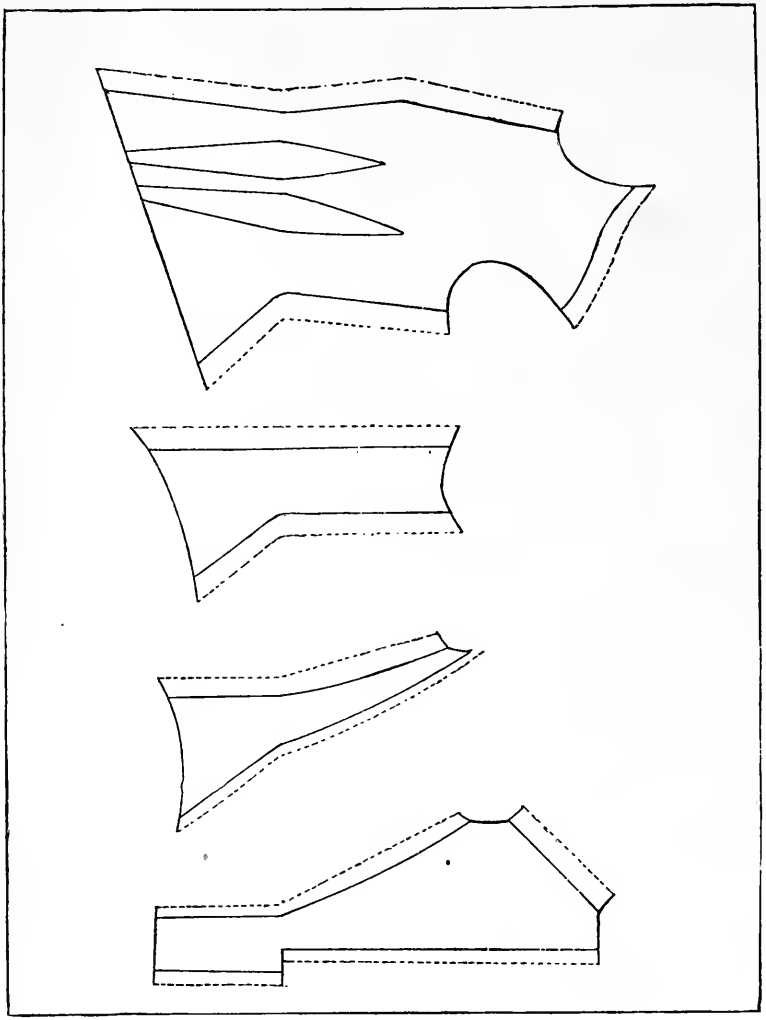

Plate No. 11. — Basque Pattern. Sections cut out, showing Seams.

your space between first and second dart. Measure the amount to be taken out in second dart, and dot; centrally, between these dots, draft an oblique line, as seen in the Plate, beginning at line 2 and ending at line 7. Carry out the curved lines, as in drafting the first dart, and continue the straight lines to line 2. A very handsome slope is obtained by making the distance between the first and second dart, at line 2, about one-quarter inch more than the distance between them on line 5.

The remaining number of inches to be taken out will be taken at the side seam, the dart being entirely on the front, the under-arm piece being allowed to continue straight down on line 8.

Measure on line 5, to the left of line 9, the remaining number of inches to come out in the darts, and dot. From this point draft line *T* to the angle where line 6 joins line 9. Continue and carry out the spring for hip below waist line, same as the spring to under-arm piece, corresponding with line *S* as shown in line *T'* of plate.

Turn to plate No. 8, Draft of Back, and observe that on bust line (7), between line 8 and line *C* of side form, there is a lost space. As the length of line 7 is just one-half the actual bust measurement, the waist would be too tight if this lost space was not made up. The draft being scientific, has left it out, because the cloth was not demanded at this point, and places it where required, to carry out the correct bust measurement, as well as secure the accurate fit.

Measure the distance on line 7 between lines 8 and *C*, then measure the number so obtained as a continuation of line 7, where it touches on line 1, to the left of line 1, and dot. This is the point or swell of bust. Measure from curve of arm circle (letter *O*) toward line 1 one-half the measure taken for width of front (3d measurement), and dot. Place your rule with its edge touching this dot and the dot out from line 7, and draft line + from curve at neck to line 7. This gives the slope of front from neck to point. Continue from line 7, a slightly curved line to a point on line 1, above line 5, as shown in the plate. If any great fulness is required at the front of basque below waist line, the same is obtained by carrying out a line, as in dotted line of plate.

Length of Shoulder for Back. To complete the length of shoulder for draft of back. Measure the number of inches on shoulder seam front, line *M*, then turn to draft of back and measure the same

number of inches on line *A*, beginning where line *A* intersects line 8. Dot, and draw horizontal line *Y* (back of neck).

To Complete the Draft of Basque. Whatever length is desired at hip below waist line, measure that number of inches on lines 8 and 9, beginning at line 5, continuing to or beyond line 10.

Measure the desired length of front on line 1, beginning at line 5, continuing to or beyond line 2. Draft the line for bottom of basque from this point to where *T'* touches on hip line, or to the point you have marked for length at hip line. Measure the length of line *T'* and make the front seam of under-arm piece (line 9 from 5, down) correspond in length. Make lines *C'* and *S* correspond in the same way.

The length of line *BB'* (spring of side form back), and line *B'*, continuation of back, must be the same.

Plate No. 10 exhibits the draft as it will appear when made in one drafting. The three plates, 7, 8, and 9 having shown the drafting at different steps, are made separately to prevent confusion in the mind of the learners.

Plate No. 11 exhibits the four sections of basque when cut out, the dotted lines showing the seams.

When the draft is completed, as illustrated on plate 10, with a tracing-wheel mark out each section separately, and allow for seams when cutting out.

CORRECTING DRAFTS.

For certain material it is very essential that the draft should be as nearly perfect as possible, particularly where stripes or figures are to be matched. Plate No. 12 shows a front of basque with corrected lines. The measures taken from the prominent bone at back of neck to point of bust and from neck to point are the test measures for front of waist. They are applied in this way. For the 9th measurement, place your rule on point of bust (line 7, and measure the length of 9th measure, less 1½ inches, to the point nearest where neck curve joins shoulder seam front. (*M* joins *N*.) If the tape or rule calls for more length, then the shoulder seam (*M*) must be carried out, as shown by dotted line above *M* in the diagram. If less was required the dotted line would come below *M*.

The 4th measurement, neck to point, is the test for correcting the height of neck. This measure is taken from the point of bust the same as the other. The correction shown in dotted lines of

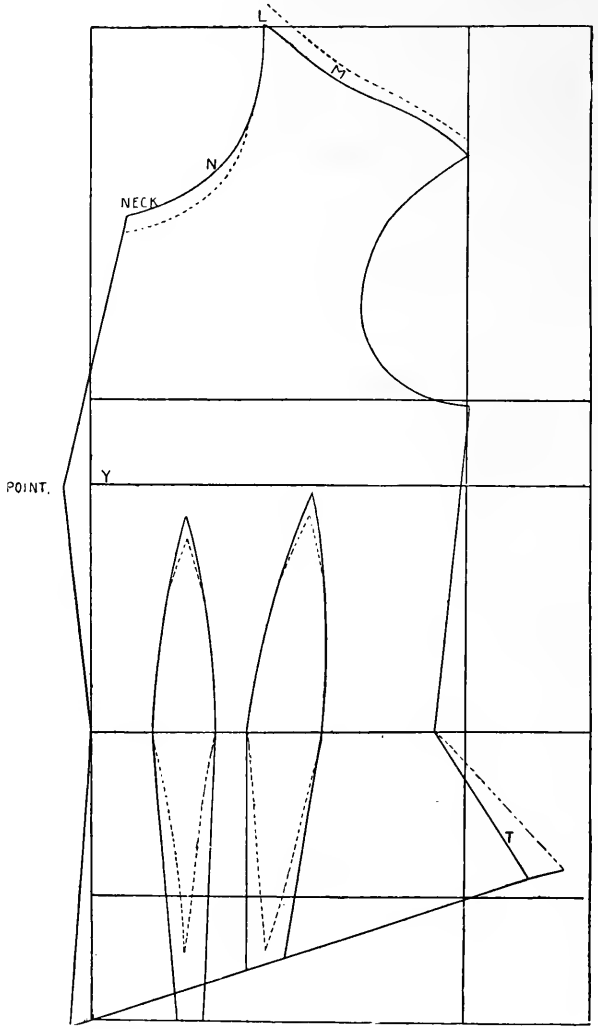

Plate No. 12. — CORRECTED DRAFT OF FRONT.

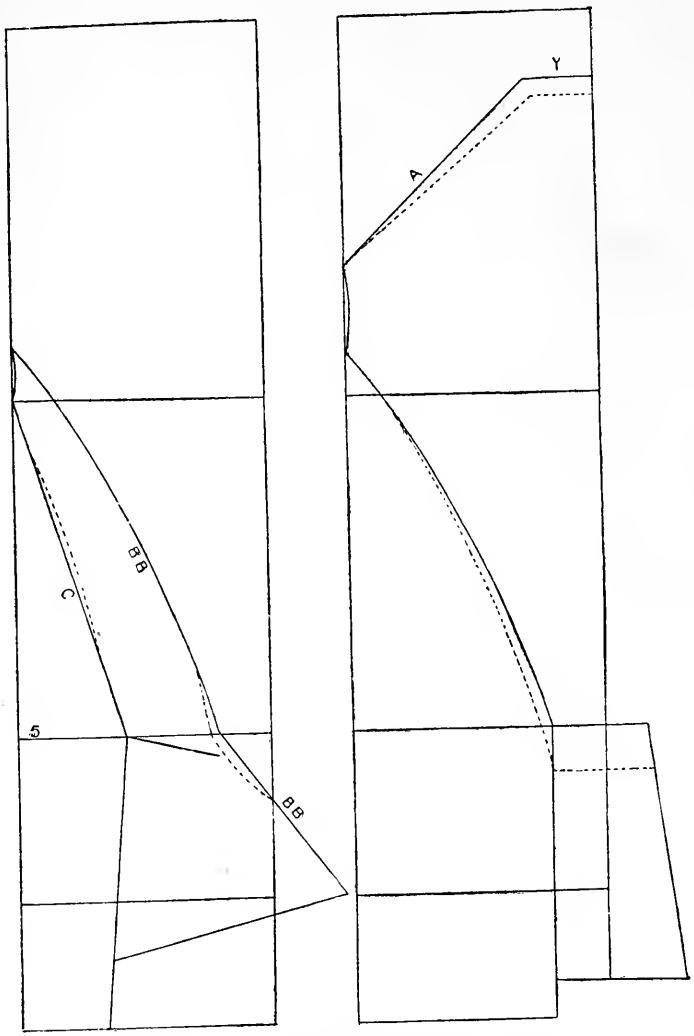

Plate No. 13. — CORRECTED DRAFT OF BACK.

neck curve illustrate that the line has been dropped, or shortened. If more length had been required it would have been carried above line *N*.

The dotted lines in upper points of darts show they have been lowered as well as let out; those in the darts of basque portion indicate that more fulness was required there. The same in the hip seam *T'*.

Plate No. 13 shows a corrected draft of back and side form.

If in taking the measure the length of back is found to run down below a line horizontal with the waist line, where it ends above hip joint, it naturally follows, that consideration must be given to the fact in making the draft. If the back measured 16 inches, showing a drop of 1 inch below line of waist, then the draft should be made from a point one inch lower than customary. Or measure 15 inches (1 inch less than actual measurement), from line 5 to line *Y*, above or below *Y* as the measure would determine. Line *B* would also be changed as shown in dotted lines of diagram, while line *BB* of side form must conform to the changed line *B*, the slanted line of cut showing how. The cut of side form on this plate also shows a dotted curved line *C*. It is a good plan to follow in all cases. The curving of line *BB* at waist as illustrated by the dotted lines is another point in artistic fitting, giving a very pretty effect, and available in every basque.

TO DRAFT ONE DART.

Plate No. 14 shows the method of drafting with one dart. For all outside garments and jackets this is the correct cutting.

The advantages of one dart in cutting stripes has been fully dwelt upon in another part of the book.

To draft with one dart the amount to be taken out will be the same as when drafting with two darts. The greater part will be taken out in the regular dart, though a slight curving will be allowed at front, and about one-half inch more dart taken at line *T* (side seam) than when cutting two darts.

Measure 2 inches from line 1 on line 5 and dot for first sewing line. Then measure the amount to be taken out in the dart, and dot. Draft centre line, with very little flare, same as in drafting the other darts, using the curve piece to shape the dart.

THE SLEEVE.

Rules for Measurement.

Plate No. 6 shows the method of taking measures.

1. Around fullest part of upper-arm. (See *A* in illustration.)
2. Around fore-arm below elbow, *B*.
3. Around hand, easily, *C*.
4. From a point in arm-circle back, where sleeve joins waist to elbow, *D* to *E*.
5. From elbow to wrist, *E* to *F*.
6. Inside length of upper-arm, *G* to *H*.
7. Inside length of fore-arm, *H* to *K*.

A measure can be taken from the line of where *A* passes around the arm to top of sleeve, if desired.

Drafting the Sleeve.

Plate No. 15 represents the draft of a sleeve.

1. With your square draft line 1, about 24 inches long, and at right angles with it line 2, about 14 inches long.
2. To the left of line 2, on line 1, measure 2¼ inches and mark *A*.
3. On line 1, to the left of *A*, measure the inside length of fore-arm (7th measure), and mark *B*.
4. On line 1, to left of *B*, measure the inside length of upper-arm (6th measure), and mark *C*.
5. On line 1, to the left of *C*, measure 2 inches, and draft line 3, parallel with line 2.
6. From point *B* on line 1 draft line *B*, parallel with lines 2 and 3.
7. On line *B*, from line 1, measure 2½ inches, and dot.
8. Measure from this dot on line *B*, two-thirds the circumference of 2d measure (fore-arm) dot, and mark *BB*.
9. From point *A*, on line 1, draft line *D* to a point on line 2, measuring two-thirds of measurement around the hand (3d measure). Mark *D*.
10. From point *C*, on line 1, draft line *E* to a point on line 3, measuring two-thirds of measurement around the upper-arm (1st measure). Mark *E*.
11. From point *BB* (end of line *B*), draft line *F* to a point where line *D* touches line 2. Mark *F*.
12. On line *F*, measuring from line *D*, measure the length of fore-arm (5th measure), and dot.
13. From the dot on line *B*, near *A*, draft a line to point *A*, and mark *H*.
14. On line *H*, measuring from point *A*, measure the inside length of fore-arm (7th measure), and dot.

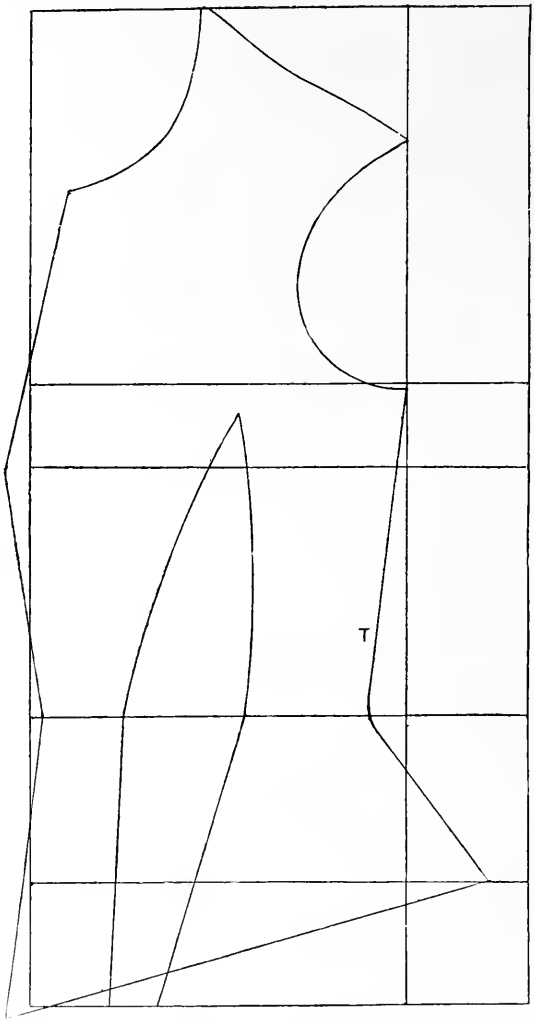

Plate No. 14. — Draft of Basque having One Dart.

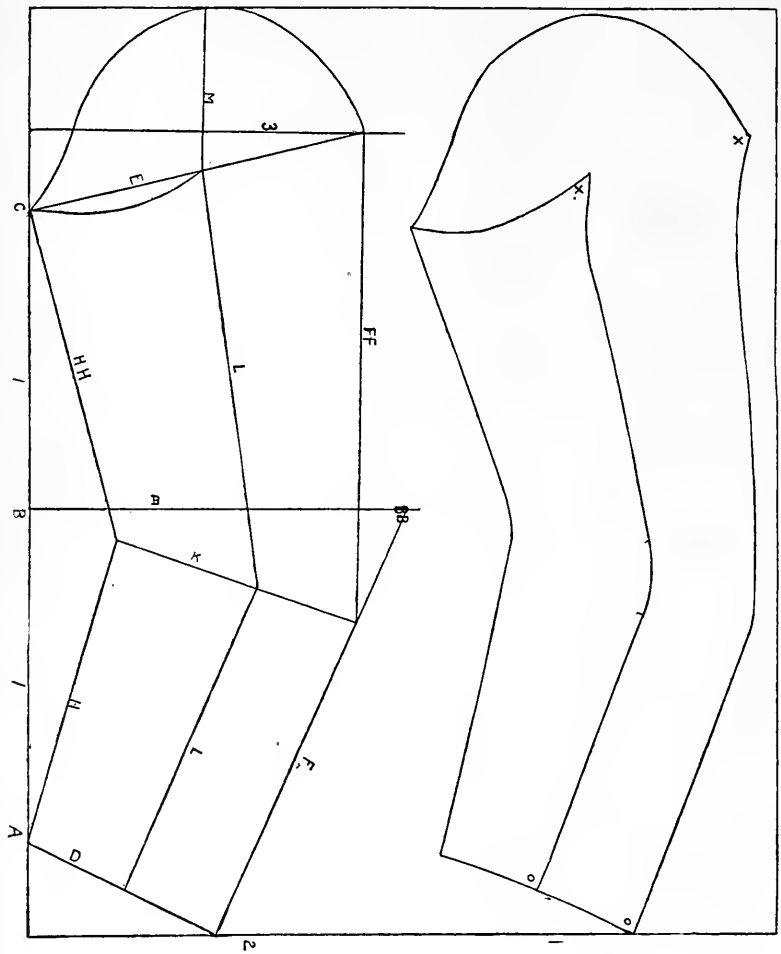

Plate No. 15. — Draft of Sleeve.

15. Draft a line from the point where line *E* touches on line 3 to the dot on line *F*, and mark *FF*.

16. Draft a line from point *C*, on line 1, to the dot on line *H*, and mark *HH*.

17. Draft line *K*, from the dot on *H* to the dot on *F*, and mark.

18. Measure one-third of circumference of upper-arm (1st measure) on line *E*, from line 1, and dot.

19. Measure one-third of circumference of fore-arm (2d measure) on line *K*, from line *H*, and dot.

20. Measure one-third of circumference of hand (3d measure) on line *D*, from line *H*, and dot.

21. Draft line *L*, from dot on *E* to dot on *K*, thence to dot on *D*, and mark *L*.

22. Line *M* is the height to top of sleeve; measure from centre of line *E*, intersecting line 3, line *M* making it about 4 inches in length.

23. Draft circle *N*, top of sleeve, and the curve to inside of arm circle as shown in plate.

Observations.

Shape your sleeve to conform to the lines shown in the plate of the perfected sleeve.

The draft gives top and under side together. This preserves the curved lines *H* and *HH*.

Place the pattern over a sheet of paper and run your tracing-wheel over the lines constituting the under side of sleeve, and you have the pattern. All seams must be allowed for.

In basting, join points marked *X* and *O*, sew toward notch, and gather fulness at elbow.

Fitting the Sleeve.

To fit the sleeve, draw it well up on the arm, then raise the arm, and bring the fore-arm at right angle with the upper-arm, and note if the elbow is right. Smooth the sleeve toward shoulder, and when it is feeling comfortable, pin it in. There is no *point* at which a sleeve should be set in, so no notch is given. On the conformation and muscular movement much will depend. Follow the directions here given, and satisfactory results will be obtained.

To use the large plate, cut it out, paste it on cardboard, and then cut out each section.

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